

**SPECIAL
ISSUE**

FAMOUS
MONSTERS

A WARREN MAGAZINE

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#151

SUPERMAN
MOVIE AT LAST!

LORD OF THE RINGS
EXCLUSIVE PHOTOS!

GALACTICA
SPECIAL EFFECTS!



STAR WARS CONTEST WINNERS!



Lord of the Rings



(Above) An orcs' attack on the hobbit, and (below) the dead & dying lie on the ground after an attack of orcs (far worse than an attack of hounds).



SPEAKING OF
MONSTERS

A RICK BAKER



MONSTERPIECE

WHAT DID LON don after Midnight? Why, Mr. Chaney put on his high hat and headed for the High Hat Hotel! YOU will head for our Christmas stalkingful of presents presently, as soon as you've finished reading this introduction. Rick Baker, pictured above, belongs to the world now but we will always take pride in the fact that he first began to become famous in the pages of FAMOUS MONSTERS. That's why, for instance, he favors us with one of his latest fotos. His next creation? The ape to end all apes in THE INCREDIBLE SHRINKING WOMAN. Meanwhile, the BODY SNATCHERS are invading again and you'll read about 'em herein as well as all about the WARLORDS OF ATLANTIS. Of course, those of you who started reading the Filmbook about MIGHTY JOE YOUNG last issue will no doubt turn immediately to its exciting conclusion. Unless you can't wait to grok GALACTICA or—decisions! decisions!—read our featured write-up on THE LORD OF THE RINGS!

*Forrest
Accelano*



NASHYING HIS TEETH

I'd like some more information on Paul Naschy, Spain's horror king. I've seen his 2 werewolf films: **FRANKENSTEIN'S BLOODY TERROR** & **ASSIGNMENT TERROR**. He was great, fighting everything from vampires, mummies, Frankenstein's monster to even other werewolves. In your 20th Anniversary I heard of another one of his films where he fights the Abominable Snowman. Will you please give me some more info on this & any other material of Paul Naschy.

RICKY BAER
Virginia Beach, Va.

WANTED! More Readers Like



LAURA ANTONIOU

CARRIE ME BACK—

Of all the horror movies I have seen this year, **CARRIE** was by far the best. Although **BURNT OFFERINGS** and **THE OMEN** had their moments, **CARRIE** succeeded admirably in the score department. The scenes of Sissy Spacek walking around covered with blood gave at least 3 people I know nightmares for a week! **CARRIE** should be considered a minor classic of the genre if only for the final scene which had everybody in the audience jumping out of their seats.
GREG GOODSILL
Bakersfield, Calif.

BOZOS, BEWARE!

The first statement I would like to make is in retaliation to the bozo trying to mar the image of Mr. Karnoff with his holy opinion and this statement is also for those who years ago demanded you make public Mr. Lugosi's heroin addiction.

Well, it were not a lot of time young cannibals! Trying to justify our own mistakes by spitting on the memories of two of the finest, nextest, most sensitive men in filmdom, who sweated thru a lot of rock-bottom budget films for the cause of entertaining us cannibalistic creatures.

I would hate to list all of my private life had to be made public in order to satisfy all the fans. I'm no saint for sure and probably don't even rank a repentant sinner.

I can't understand someone who has to ease their own guilt by pointing out everyone else's faults.

The nextime some reader wants to drag good people thru the mud, don't write **FM**, send it to some scandal magazine, 'cause we don't have the time for the garbage, we're too busy looking at the good points.

C. J. NORTINGTON III
Nashville, Ind.

Dear Beerwolf:

A big feature on Spain's #1 creature will be published in our pages during 1979.

APPROVAL FOR AQUINO

That Darth Vader story, even tho I didn't agree with a lot of it, I thought the politics behind his thinking were just fantastic. My friends & I do a lot of discussion about the motive behind the **STAR WARS** characters and I thought Michael Aquino's assessment of Leia's power was good too. I just think Darth is a lot stronger and more human than Aquino has him and that the breathscreen & respirator are because his face & lungs are ruined and the armor is for protection or else why are just his vital parts armored and not his whole body? Also I think Leia's blaster wouldn't have gone thru it so easily. I thought Krel Affan was neat too. I thought she went on to found the Krel Civilization of **FORBIDDEN PLANET** but my friend said she founded Atlantis. Which one of us is right?

ABBIE HERRICK
Brooklyn, N.Y.



Only Krel can tell.

WANTED! More Readers Like



TODD ZIMMERS

"GREETINGS, LIFEFORMS!"

Thank you very much for sharing Michael A. Aquino's story "The Secret of the Sith" with those of us who would otherwise have missed it. It is an excellent story, the best I have read about Darth Vader.

The rest of the magazine was up to your usual high standards, particularly "Those Horror Helpers" who are, as Mr. Waite says, so vital yet so little known. They all deserve applause.

Hey, I'll admit I like puns, but don't you think 7 pages of vampire puns is a little over-burying?

ANN WILSON
APO New York



A pun like that could start an underground movement.

WANTED! More Readers Like



PETER FULLER
Western Australia

PRaise FOR "PINNACLE"

"Pinnacle of Terror" in #147 was really good. Hammer films are the best horror films made. I would also have to say that **HORROR OF DRACULA** with Christopher Lee was probably the best vampire film of all time. To many of us, no actor is better in the horror film than Lee, no one. He can play any part well. I only wish that Lee would continue to act in the parts we know him best—The Vampire!

JIM STULLER
Arcadia, Fla.

THIS ISSUE DEDICATED TO

DEBBIE PAINTER
of Norfolk, Va., who very obligingly sent in the birthdates of 9 horror players to help out on our 8th birthday Wishes dept., and

MIKE BARNUM
who similarly supplied us 9 missing natal dates. Thank you, Debbie & Mike! —Ferry

BEHIND THE HATE BALL

I hate your magazine. All it is is garbage and it warps people's minds.

There! See how easy it is to get people's tempers flared? I hurt me to say that first line but it helps to prove my point. It makes me mad the way people write and condemn **FM** and say it is so terrible. In my opinion, the condemners only way to say "See? I got my letter published."

As for me, I think **FM** is a wonderful magazine and there is a kind of warmth in every issue and in the people who make every issue what it is.

So I'm not saying "I bet you won't print this letter" or "I dare you" I'm just telling you to forget those "hate" letters and you can be sure your real fans are behind you all the way.

MIKE WOLFER
Dover, Del.

WANTED! More Readers Like



EDDIE CHRISTOFFERSEN

OUR COVER:
Highlighting 4 Fox
bom STAR WARS
Contest Winner,
GALACTICA Special
FX, LORD OF THE
RINGS and SUPER
MAN, The Movie!



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FAMOUS MONSTERS

Incorporating MONSTER WORLD®

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The Lord of the Rings

TENS of MILLIONS of TOLKIEN FANS the wide world over have spent a clamorous generation hitting their fingernails down to their elbows, frustrated by every announcement that came to naught ("Agent Ackerman has a one-year option on it", "The Beatles have bought it", "Disney to do it"), impatiently anticipating the FILM VERSION of THE LORD OF THE RINGS.

The modern mythological classic.
The magic domain of Middle Earth.
The dwarfish creatures of Hobbiton.

The Dark Kingdom of Mordor.
The evil incarnate of Sauron.

The orcs ...
The trolls ...

The Ringwraiths & Balrogs ...

Nazgul the Unspeakable!

And the luminous enchantress of Lothlorien: golden, glamorous, glorious.

now you can live it

Few works in the long history of English literature have touched so many readers' imaginations, have so deeply affected their emotions, enriched their lives, as Prof. J.R.R. Tolkien's "The Lord of the Rings".

He cast an ever-increasing spell of awe & wonder over every person who perused his enchanted pages.

As A. Merritt before him, he ensorcelled.

He took us back to the magical innocence of our childhood, to the good in Peter Pan that overcame evil.

He inspired a simple folk-courage that conquered fear.

He gave us the vivid miracle of his fantasies.

He built a yellow brick road, Alternate Route, to a Middle Earth far removed from Edgar Rice Bur-

roughs' *Merlin* of Pellucidar, populated with prehistoric creatures, but as surprising & exciting in its own medieval way.

He dark-dreamed of haunting netherworld phantoms and harnessed his nightmares, then led us by hand & heart and made us privy to the breathtaking beauty of his wildest dreams.

He gave us shining worlds & freshly-minted myths & the bare & lore of legends that will live forever in our minds.

He gave us the words and the words were good & ripe & rich & warm & fecund and, seedlike, they became implanted in our hearts and ripened & burgeoned, flowering forth.

his gift to humanity

"The Lord of the Rings" is the magnificent treasure that that English professor left to the human race.

And, at the same time, the awesome challenge that he bequeathed to every man, woman & child with a lively imagination.

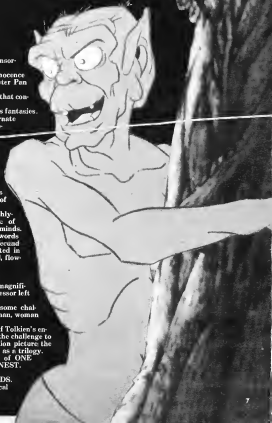
A quarter century after the birth of Tolkien's enchanted brainchild, 2 men accepted the challenge to transfer to the medium of the motion picture the emotion-charged fable told in words as a trilogy.

One man: Basil Zentz, producer of ONE FLEW OVER THE CUCKOO'S NEST.

Academy Award.

The other: Ralph Bakshi, WIZARDS.

His visual originality & technical





"Ash nazg durbatuluk... Ash nazg gimbatul... Ash nazg thrakatuluk... Agh burzum-ishi krimpatul!" These are the words (in the Black Speech of Mordor) inscribed on the Ring. Gandalf the Wizard (left) can pronounce them—but perhaps you had better not! (That's the advice of Frodo, right.)



The evil Gollum is up to his nasty nose in trouble at this point in the proceedings.



Sam to the rescue as the octopus wraps a rubbery tentacle around Frodo's leg.

brilliance are legendary throat the motion picture industry and around the world and made him, perhaps, the film director best-suited to bring this colossal fantasy to life the way you have seen it in your mind and the way Professor Tolkien envisioned it in his.

"I've received about 1500 letters a week from the loyal Tolkien followers," Bakshi says. Warnings. "You'd better do it right—or else."

Hell, it would seem, hath no fury like a trekker frustrated or a Star Warrior disappointed or... a Tolkienite if he/she feels the subject matter hasn't been done right by.

So Ralph Bakshi has been extremely careful how he's handled this "sacred" property!

best of 2 worlds

In bringing THE LORD OF THE RINGS TO THE SCREEN, Bakshi has made a major technical breakthrough.

As he explains it:

"The process combines the detailed realism & fluid motion of cinematography with the soaring imagination & brilliant interpretive talents of master painters from all over the world. Together, they have created the first moving painting that will ever be seen on movie screens anywhere in the world."

What the immortal Tolkien crafted with words, the cinemagicians tell us they've created on film:

Masterworks of moving art, heightened by the reality (a la STAR WARS) of Dolby Sound.

"It's fantasy beyond imagination. You have read 'The Lord of the Rings'... now you can live it!"

pilgrimages pay off

During the time United Artists held the rights to "LOTR" (LORD OF THE RINGS), Bakshi made annual pilgrimages to the Studio, trying to convince the front office that LOTR should be produced as an animated rather than a live-actor feature.

And, naturally, that he should be the one to animate it.

Finally, in late 1975, UA saw the light.

Hallelujah!

Fantasy Films Co. was born.

IN THE BEGINNING

"From the beginning of the epic project I was keenly conscious," Bakshi said, "that I bore a special responsibility in the handling of the film."

"A responsibility to the memory of the legend's creator..."

"To his family..."

"And to the legions of admirers of his work."

"Millions of Tolkien fans would be suspicious of any HOLLYWOOD ATTEMPT TO PRODUCE THE RINGS, ready to ring the neck, murder or exile to Mordor anyone bastardizing the classic."

"So Saul Zaentz & I, in an effort to forestall any dissatisfaction and to insure an acceptable translation to the screen of the trilogy, went to England to personally discuss our plans face to face with both members of Tolkien's family & his British publishers."

"We felt morally obligated, in the presence of a work of such world-wide renown & stature, to obtain their blessing, and I am pleased to report we were given a clean bill of health & a green light to proceed with the project as we envisioned it."



Mindy & Mork blow their corks when they saw all these orcs charging at them on the screen! Can YOU take it?

ring of truth to the sacred ring

Of course Bakshi realized from the start, adapting from a literary medium to a visual one, that ALL of Tolkien's followers couldn't possibly be pleased, especially those who already have set their own images in their minds and to whom every word is as sacred as a Ring. Even tho the film is over 2 hours long, some cutting & trimming was essential in order to keep the plot from being bogged down in subplots and to keep the action flowing along.

Fortunately Tolkien's long descriptive passages proved susceptible to visual translation.

But rather than quibble over details, what Bakshi feels important is that "I have done my best to stay true to the spirit, the energy & the drama of Tolkien's epic."

He is happy to have been able to "live" in the professor's world for 2½ years and hopes that **THE LORD OF THE RINGS** will be the highlight of his already extraordinary cinematic career.

peek review

A friend of FM, Bernard Zuber, was present at Bakshi's studio some time back when 5 minutes from the film were unspooled and he tells us:

"The scene shown was one in which Boromir is killed by Orcs while defending Merry & Pippin."

An orc is a sort of hunchbacked creature.

Apelike . . .

Sharp fanged . . .

With glowing red eyes.

"The flow of the animated action," Zuber continued, "was very impressive.

"Especially when Boromir swung his sword at the orcs."

The feeling of realistic action is achieved thru rotoscoping, a process whereby live action footage is metamorphosed into animation.

For more information on this amazing process, you will not want to miss the special **LORD OF THE RINGS** publication (see back cover) which we have created in the tradition of our **STAR WARS** and **CLOSE ENCOUNTERS** publications.

FLASH! STOP PRESS!

"the audience was enthralled," reports L.A. film critic Bill Bond, who caught a preview of "LOTR" last night (Nov. 3). Your Editor would have been there to see the film and report to you in person except for the fact that he has not yet been cloned and finds it impossible to be in 2 places at the same time: he was instead at the 44th Anniversary meeting of the Los Angeles Science Fantasy Society, where Ray (*Martian Chronicles*) Bradbury accepted the 13th Annual Furry Award posthumously for Leigh Brackett. A telex message to the gathering was read by Ray, a message from London signed George Lucas & Gary Kurtz, praising the late Ms. Brackett and assuring one & all that her name will be featured on the screen when the sequel to **STAR WARS—THE EMPIRE STRIKES BACK!**—is released and we all see the motion picture based on the work she completed before she died.

Concerning the preview, presented at Hollywood's prestigious Academy of Motion Picture Arts & Sciences theater, Bond reports:

"Middle Earth is seen as a fictional never-never

THE EXCITEMENT MOUNTS!

land, somewhat resembling the Middle Ages in England.

"Bilbo, a hobbit, comes into possession of a Ring of Power—of ultimate power—which, among other attributes, can make its wearer invisible."

In this respect, the Ring is similar to the Cloak in Fritz Lang's fantastic filmic saga of the Teutonic hero SIEGFRIED the dragon-slayer.

"Bilbo eventually gives the Ring to Frodo, another hobbit.

"Gandalf the magician urges the destruction of the Ring 'so that the evil Sauron won't get it and destroy the world!'

"The film abounds," Bond tells us, "in fantastic scenery & characters.

"Of characters & creatures there is no lack.

"In addition to the fanged simianoids, the enemy of the hobbits—the orcs—with their beady blood-shot luminous orbs, there's:

"An octopus monster...

"A walking arboreal-like creature called, aptly, Treebeard...

"Gollum, who has degenerated into an evil gnome because of misuse of the Ring...

"Balrog, a frightening batlike beast-bird with a wingspan of 40 feet—!"

In addition Bond reports kidnappings, the Cracks of Doom, the Rohirrim & their horses and, at the climax, a fantastic great battle.

THE START... OF THE STORY... OF THE FILM

The screen is black.

Dead black.

As black as a Black Hole light-centuries distant in

the depths of interstellar space.

As black as the heart of evil Sauron.

Something crimson seems to be coalescing in the inchoate darkness of the void.

A drop of Dracula's blood?

No... wait... it is something ornate—and hideous.

A lidless eye!

A red eye gradually appearing in the blackness.

Low tremors of sound now reach our ears.

The sound takes form: music. Distant music can be heard.

And a Storyteller's voice speaks:

3 Rings for the Elven Kings

under the sky,

7 for the Dwarf Lords in their

halls of stone.

9 for the Mortal Men

doomed to die,

One for the Dark Lord

on his dark throne

In the land of Mordor

where the shadows lie,

One Ring to rule them all,

One Ring to find them.

One Ring to bring them all

and in the darkness bind them.

In the land of Mordor

where the shadows lie.

The weird red eye fades to blackness... except for the rim around the iris. The circle stands alone... and, lo! like ancient alchemy, it transforms into a golden ring which glows & gyrates in the darkness.

Behind the shining Ring, the blackness dissolves, to be replaced by:

The Dark Tower—Barad-Dur. Our view of the Tower is distorted.

Superimposed on this background shot is the Ring, a great glowing "O". It becomes the "O" in "LORD" as the main title rises majestically and we read:

THE LORD OF THE RINGS: PART ONE

Scene 1

A huge flaming forge.

9 men, each sweating profusely, each holding a golden ring.

The flickering flames of the forge cast strange shadows over the men's faces.

The voice of Gandalf the Wizard is heard:

Long ago in the early years of the Second Age, the great elven-smiths forged rings of power—9 for mortal men...

We next see:

7 stout, bearded dwarves. They are showing each other their jewelled rings and admiring them.

(Gandalf's voice: "7 for the dwarf-lords...")

3 tall, fair elves. They pull their ring-molds out of the flames.

(Gandalf: "3 for the tall elf-kings...")

Dissolve to:

The Great Volcano Orodruin—Mount Doom.

Burning & booming, it seems on the verge of erup-



Things are looking black for Frodo!



If you meet this vision of hooded fury we have one piece of advice for you—don't horse around with him!

tion, pounding like a vast forge itself. Thru the camera's mobile eye we pass thru a glowing rift in the mountain's side, go deeper, deeper, until we see:

The fiery shadow of Sauron of Mordor!
More felt than truly seen, the shadow fashions its ring in the very heart of the burning mountain.
(Gandalf: "But then the Dark Lord learned the craft of ring-making and made the Master Ring, the One Ring to rule them all. This is that ring.")

The Shadow raises the ring . . .
Places it on its long tapering finger.
The Ring blazes like a nova, a terrible new star.

Next Scene

A mountainside in turmoil. An army of Elves &

Men is engaged in bloody battle with a swarming mass of orcs and other monstrous beings on the side of a barren hill.

The orcs are massed around a great Shadow, whose arm leaps into the light again & again to strike down & kill many of its attackers.

(Gandalf: "with the One Ring, Middle Earth is his! He—Sauron—cannot be overcome! But—he lost the Ring! The last alliance of Men & Elves attacked him in Mordor . . .")

As the arm of the shadow-hidden Dark Lord reaches out to strike at the Elven King, a young prince of Men leaps forward and slashes at the evil hand.

The prince's sword is shattered as the finger bear-

ing the One Ring is amputated!
Finger & Ring fall to the ground.
Everything stops!
The Ring rolls slowly off the bleeding finger ...
Down the hill ...
And into the hands of the young prince.
Dark Lord Sauron & his wicked warriors turn &

face.

Gone with the wind.
The prince holds high the ring.
Smiles.
Does a touch of evil tarnish the smile?
It seems so.

He puts the ring in his pocket.
(Gandalf: "It was Prince Isildur, son of a mighty king across the sea, who took the Ring. But because he did not destroy it, the spirit of the Dark Lord lived on.

"And began to take shape ...

"And grow again ...")

Prince Isildur, alone now, walks along a river shore.

Suddenly—orc arrows whiz all around him like mosquitoes ... but more deadly!

A dozen orcs leap out of the woods and attack the prince with swords & bows.

Isildur whips out the Ring, puts it on his finger—and disappears.

Now invisible, he leaps to safety in the river. We see a splash as he jumps.

(Gandalf: "But the Ring had a will of its own and a way of slipping from one hand to be found by another so that at last it might return to its master.")

Isildur re-appears in the river.

He clutches at the Ring, which has just fallen from his finger.

The Ring sinks out of sight as the orcs' firing redoubles.

Isildur is killed.

We see the Ring slowly reach the river's bottom and come to rest in the mud.

(Gandalf: "And there the Ring lay, on the floor of the Great River Anduin, for thousands of years, into the Third Age of Middle Earth. This Age ...")

Next Scene

It is dusk as we dimly view Barad-Dur, the Dark Tower of Sauron.

Barad-Dur would make the Dark Tower of London look like Disneyland ...

The Dark Hole of Calcutta compare favorably to the Mardi Gras in New Orleans ...

Devil's Island, a health resort ...

Dante's Inferno, a vacation spa ...

In short, it is the most terrible place in the world.

THE SHAPES OF THINGS TO COME

So far we are only a few minutes into the film and all sorts of interesting things are yet to be seen:

Bilbo Baggins' Eleventy-First Birthday.

The Adventurous Journey to Rivendell.

Arrival at Bag End.

The Black Riders Strike!

Wounded Frodo & the Incident at Westthorpe.

The Meeting of Aragorn & Legolas.

The Council of Elrond.

The Confrontation of Saruman & Gandalf.

The Snowstorm on Mt. Caradhras.

The Confrontation in Fangorn Forest.

The Mines of Moria.

The Battle of Helm's Deep!

END

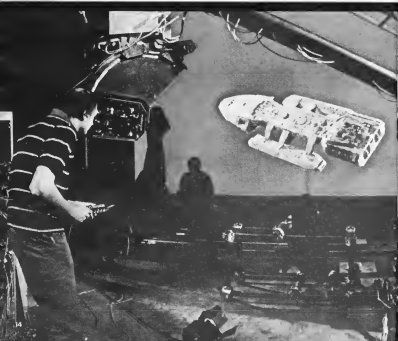
The Black Riders, swords drawn, plan to demonstrate what cutups they are—but they're in for a surprise ... as are you!



THOSE SPACIAL EFFECTS!

BATTLESTAR

GALACTICA



THE MILE—LONG SPACE-SHIP.

Pioneer sciencefiction authors foretold such cosmicraft of colossal proportions: Doc Smith, Jack Williamson, John Campbell, Edmond Hamilton.

Now, weekly, one dominates the nation's television screens, the Mile-Long Spaceship of which Kate Wilhelm wrote in the April 1957 issue of *Asounding Science Fiction*. (If you can't find that issue, perhaps you can get hold of the anthology containing it at your library. "The Best Science Fiction Stories & Novels: 9th Series". Kate Wilhelm & her famous author-critic-anthologist husband, Damon Knight, will be co-Guests of Honor at the World Science Fiction Convention of 1980 in Boston.)

The Battlestar *Galactica* glides thru distant starfields at a cruise

ing speed measured in lysex. (One lysex, or light-second, is the distance traveled by light in a second: 186,000 miles.) Behind it, the superspaceship trails an incredible convoy of spacecraft, a comet's tail of rocketaxis, airbuses, interplanetary cargo ships, commuter space shuttles.

willhelm's helmsman

In the great story by Kate, quote:

The navigator in charge [of the Mile-Long Spaceship] went calmly about his duties of sighting & marking in a complex 3-dimensional chart the course of the mighty ship as it ranged among the stars.

Space was so cold. No winds to blow in spurts & gusts, to relieve the cold by their absence, only the steady, numbing same black, empty cold.

Already Earth was indistinguishable among the countless stars & planets. Never had man seen all the stars like this. They were incredibly bright & even. There was a visible pulsation, sometimes almost rhythmically, other times very erratic. A star would suddenly seem to expand enormously on one side, the protuberance around it glow even more brightly then die down only to repeat the performance over & over.

"a city in space"

"A city in space" is how the creator of *Battlestar Galactica* characterizes the supershhip. Says Glen A. Larson, "The *Galactica* is 10 times larger than the largest aircraft carrier on Earth today, armed with weapons which haven't—and won't be—invented for thousands of years."

To implement the producer's mental vision, the interior of the *Galactica* was constructed on several vast sound stages at Universal Studios.

Most spectacular of the sets is the ship's bridge, its electronic control center, inspired perhaps by the famous bridge of *Star Trek*.

\$3 million dollars' worth of actual computers were installed in the control center.

A small army of technicians is required to operate the brain machines built by the Tektronix company.

American Airlines, Boeing Aircraft & Collins Radio contributed additional equipment including flight simulators which, Larson says, "are one generation beyond the 'hardware' in NASA's space shuttle."

"When the *Galactica* is attacked by bat-winged Cylon warships and launches its own turbo-thrusters to strike back, the combat strategy is all computer-controlled. Every knob really works. Every dial is functional. The tele-light screen itself is not a prop but a real machine."

The effects, as we are seeing, are dazzling!

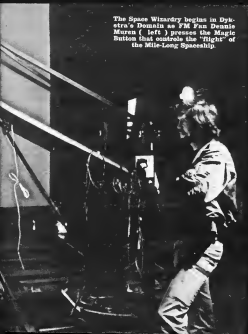
the wizard of ah's

John Dykstra.

Another Ned Mann, (DELUGE, THINGS TO COME.)

A latterday Kenneth Strickfaden. (JUST IMAGINE, FRANKENSTEIN labs.)

The Space Wizardry begins in Dykstra's Domain as FM Fan Dennis Muren (left) presses the Magic Button that controls the "flight" of the Mile-Long Spaceship.





John Dykstra, the Sultan of Cinemagic, rests on the model of the *Galactica*—but not on his laurels.

Since STAR WARS, the ace of space fx.

Several lysex from the Studio—correction: several stop lights distant—all stops were out and the green light was burning day & night while the initial episodes of *Galactica* were being filmed.

First Dykstra & his dexterous team had to turn the ship itself into 3-dimensional reality. Their version: a \$50,000 scale model. Thousands of working parts. Flickering lights. Suspended pods from which jet fighters zoom into battle with the alien enemy.

Rare visitors to the tight security workshop occasionally were permitted to peer thru an aperture in the hull of the *Galactica*. One such lucky visitor reported:

"I could see tiny murals of the launching bays."

"Design the murals," Dykstra has said, "was like painting a picture on the head of a pin."

(Trying to paint a picture like that would be enough to turn the hair of Dorian Gray. Sounds like a job for Lily Tomlin—the Incredible Shrinking Woman!)

out to launch

To "launch" the *Galactica*—and hundreds of other futuristic spacecraft—into the cosmic void, Dykstra photographed each model with a maneuverable new camera, one of his own personal design. The camera was mounted on narrow-gauge tracks. It is the revolutionary new type which can photograph a stationary object—from a fighter plane

to an asteroid—and make it seemingly move.

Soar! Spin Dive! Zoom!
Loop! Dive!
Spin! Dive!
Soar! Zoom!

the race belongs to the fleet

Constructing a fleet of interstellar vehicles "was painstaking work," Dykstra recalls. "Even more challenging was blending the ships with the movie's live action scenes."

Just how does one accomplish a special effect like that? "Well, there are several ways to turn that trick," Dykstra explains. "Blue screen matting is one. Sodium vapor photography, another."

But to really understand the process takes an advanced knowledge of subjects like optics... Electronics... Quantum physics.

Sounds like this is a job for a *Nexlist*! Or *Superman*. Well, John Dykstra is indeed a super man when it comes to special fx!

easy does it

Trying to simplify the Blue Screen Matting Process for our audience, let's put it this way:

It's a form of something you've all seen on TV nearly every time you watch the news. A commentator is seated in front of a blue wall. Suddenly the wall behind the newscaster vanishes and in its place film footage of a news event replaces it. A forest fire. A flash

flood. A plane crash.

How does it happen? (No, not the fire, the flood, the crash—the Vanishing Wall Trick.) "Well—that's where it gets a bit tricky," Dykstra answers. "But here's one clue: What color suit does the newscaster wear? Or, let me put it another way: What color suit does he never wear? If you haven't observed that closely, I'll tell you: Blue. No newscaster ever wears a blue suit if they're going to use the Blue Screen Matting Process. If they did, they'd emulate HG Wells' famous character! They'd pull a Claude Reims on the viewers and become an invisible man!"

uncustomary costuming

Battlestar Galactica for costume designer Jean Pierre Dorléac has been a different but no less dramatic challenge. "Producer Larson gave me a hint that maybe the interstellar refugees do finally reach Earth so I've garbed them in styles suggested by some of the ancient mythologies. Egyptian, Greek.

"More difficult were cresting wardrobes—or should I say war robes?—for those monstrous metallic villains, the Cylon warriors. The scripts vividly describe the Cylons' covering as being fashioned of chromium. I gave the producer what the script called for... but Ben Colman, the cinematographer, said, 'Thanks a lot, Jean, for the nightmare!'

"When I asked him what he meant, he said, 'Just step on the set and you'll see.'

"Curious to see what the trouble could be, I went to the set one morning. It wasn't fully lit yet; the crew was moving about with normal lighting.

"Then, when it came time for *Lights! Camera! Action!* and the lights hit the Cylons, I thought lightning had hit me!

"The reflection from the chrome covering of the Cylons' suits was almost blinding."

"But," added Larson, "the effect was too scary to give up!"

A case of what one might call Chrome, Sweet Chrome...

those special special fx

Now, for those of you who are keen about the particulars of the special effects, let's get into more details.

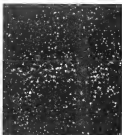
When Lorne Greene assumes his role as Cmdr. Adama and walks on the set in the morning,

CREATING A "SPECIAL" EFFECT:

The 7 frames below show how 7 different images are melded together into one piece of action.



Left to right: the beginning of a dogfight between spacecraft. To the fighter at top of first frame are added exhaust flares, second frame; then a fighter in the lower portion of the picture.



Left to right: Exhaust flames for the second fighter are now added, then a background of myriads of stars against the blackground of space; finally, laser beams from the spacecraft.



Above: 5 colonial battleships are then added to the previous 6 frames and the combination of 7 frames appears on the screen as a thrilling space dogfight. Right: the whole exciting, painstakingly constructed scene as seen on the screen.



he says his inevitable reaction is, "What new wonders will surround us today?" He adds: "We're rarely disappointed!"

And how are those wonders accomplished? Well, not with snips & snails & puppy dogs' tails but—

The marvel of Front Projection, invented by the late Dean of Science Fiction, Murray Leinster (real name Will F. Jenkins), first used extensively to create the interplanetary miracles of Kubrick-Clarke's classic *SPACE ODYSSEY: 2001*.

And a bit of "old-fashioned" rear view projection, which has been around since the days of *THE LOST WORLD*, *THE THIEF OF BAGDAD*, *METROPOLIS*, *THINGS TO COME* & *THE MAN WHO COULD WORK MIRACLES*.

techniques galore

You say there must be more? Indeed!

There's *Animation*, the stop-motion art pioneered by Willis O'Brien, enhanced by the Dynamation of Ray Harryhausen, developed by Jim Danforth... *Matte paintings* featuring the interstellar artistry of Ralph McQuarrie & Joe Johnson... *Light-alicing mirrors* introduced in *SPACE ODYSSEY*... Utilization of *infrared film*...

From the infra to the ultra with frame shots timed to ultrafast split seconds and slowed to super-slow action... In-camera optical work evolved from the pioneering processes of Director Fritz Lang in *METROPOLIS*... 2, 3, 4 or more pieces of film shot & reshot & montaged onto a single frame...

Miniature photography (nearly 50 model spaceships have been created for the series)...

And, Necessity being the well-known Mother of Invention, a variety of never-before-used Special Effects created just for *Battlestar Galactica* with names so new that they are so far only familiar to the crew of—

"dykstra's dervishes"

Whirling madly about the maestro himself is a talented young crew whose average age is 30.

The workshop itself, a 2-storey converted warehouse, is a world of wonders. Those privileged to peek inside the various depts. of Industrial Light & Magic see:

—A carpentry shop where wizards work wood into everything



A Capricorn's-eye view of the maw of the mighty mile-long Battlestar.

from futuristic furniture to mile-long spaceships to mile-high metropolises...

—A model shop to execute the prototypes of the many space, air, land & sea craft which abound in *Galactica*...

—A machine shop used to build or modify special camera, animating, editing & projection equipment required for such a complex sci-fi project...

—An optical printing department for layering strips of film together into a melded montage...

—A rotoscope department, chief function: creating "explosion enhancement" images such as those seen during the dog-fights between the Cylons & the human-like Capricorns of the 71st century...

—An electronics shop for motion control...

And last but not least a film control department for monitoring & coordinating all individual motion picture elements.

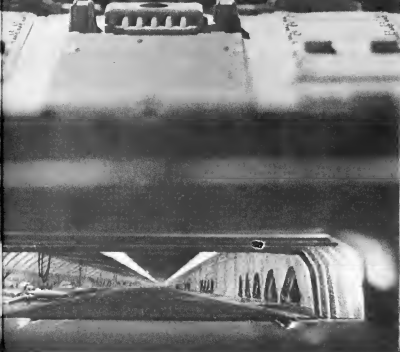
"dykstruction"

The episodes call for plenty of destruction à la Dykstra.

Already seen or soon to be seen: A half a hundred or more spacecraft dodging, darting, banking, braking, whipping, zapping in lethal laser duels to the death in the black maw of space...

An entire metropolis (an amazing model a full 300-feet long rivaling anything seen in *LOGAN'S RUN*) blown to Kingdom Come in one enormous explosion...

A great planet, destroyed



before your very eyes in a catastrophic cataclysm of interstellar pyrotechnics.

other wonders

But the appeal of *Galactica* is not dependent solely on fabulous special fireworks & fiery solar prominences, the magnificence of the triple rings of that celestial diamond in the sky, the planet Saturn; there's the robot Rover, Muffit the daggit; the bug-eyed monsters with 4 arms; the Android Sisters with their quad-optics & double mouths; and many weird surprises yet to come.

galactica facticas

Ready for some facts about the fancy fabulous Battlestar?

It's no secret that, as was done

in STAR WARS, the "star" starship has been cannibalized from model kits available in most any hobby shop. What started as kind of an in-joke has become a way of life among the quartet of designers assigned the job of creating the supership for the series.

The fantastic fact is: The magnificent 71st century starship has been created out of: Fragments! Of World War 2 tanks. And battleships. Trucks. Planes.

The whole weight of this gargantuan of the galactic space lanes is only: 60 lbs!

Why, many of the young readers of FM don't weigh any more than that!

And length? Stood on end, up to Christopher Lee's eyebrows! 6 feet! Yet it appears a massive mile long.

The illusion of enormous size is carefully crafted by the infinite attention to detail which is the hallmark of genius. Portholes by the hundreds, all internally illuminated by the amazing technology of "spaghetti" glass fibers. Surface details fanatically designed: Here a portion of the ship's body under repair. There, a scar left on the ship's skin by a collision with a meteoroid of the vasty void.

And this formidable illusion had a recycled film canister as a father and the spawn, like thousands of newborn salmon, were myriads of mechanical fragments mixed up from model kits.

10 weeks went into the construction of the fighters & starships.

The destruction didn't take quite so long.

THE SUPERMOVIE FOR THE SUPERFAN--

SUPERMAN

FASTER than a TIE Fighter!
More powerful than KING KONG!
Able to leap over skyscrapers with a single bound!

Look! Up on the screen!

Is it Rodan?

A guided missile?

No, it's a classic comic hero brought to life--

It's

SUPERMAN

Comicbook buffs date the birth of SUPERMAN as June '38 but Ye Olde Palentologist of Scientifiction, Professor Porry Ackerman, tells us his origins were even earlier: that hints can be found of the legendary character-to-come in the pages of *Science Fiction*, the mimeographed semi-prozine produced by Siegel & Schuster earlier in the 30s and before that even in tantalizing ads in the pages of *Weird Tales* magazine suggesting one might in fact become a superman.

However: in June '38 a powerful (literally!) new character practically jumped out of the pages of *Action Comics*. He could lift cars, halt trains in their tracks. Hypodermic needles couldn't penetrate his skin, they just broke off at the hilt. Bullets bounced off his chest. He could leap over the tallest buildings.

He was a superman.

The SUPERMAN!

The brainchild of 2 creative young scientifiction fans, Jerry Siegel & Joe Shuster (both with us yet!), SUPERMAN became a national sensation & the American symbol of strength, morality & justice.

His impact was as great as his boundless abilities.

The first SUPERMAN story closed with the following prophetic words:





It takes not only a body of steel but nerves of iron to substitute for a missing portion of a railroad track when the train is roaring down on you!

SUPERMAN!

A physical marvel, a mental wonder, SUPERMAN is destined to reshape the destiny of a world!

Truer words have seldom been spoken. SUPERMAN became a cherished American legend. He has successfully conquered every communication media: print, radio, TV & film. He has proven to be one of our most durable & resilient heroes.

star of strip please

By 1939, SUPERMAN had his own comic magazine & syndicated newspaper strip. By 1940, thru the voice of Bud Collier (later to become a popular TV game show host), he became a radio star of the first magnitude. The broadcasts were as popular as the comicbooks. The success of these projects spawned an enormous flood of SUPERMAN merchandise—a line of toys & collectables to rival the current STAR WARS boom!

In 1941 the brilliant animation team of Max & Dave Fleischer created a series of 17 animated cartoons starring America's favorite super-hero. The Fleischers, who had created *Betty Boop* and brought Segar's popular *Popeye* to life, truly outdid themselves with these beautifully animated shorts. Paramount Pictures released these masterpieces of animation to a wartime audience hungry for SUPERMAN's heroism.

In 1942 a SUPERMAN novel from Random House further chronicled the exploits of the Man of Steel.

up & atom

In 1948, Kirk Alyn portrayed SUPERMAN in his first flesh-&-blood screen incarnation in Columbia's SUPERMAN serial. This was followed up in 1950 by *ATOM MAN VS. SUPERMAN*. It was 1952 when the late George Reeves donned the red cape & blue tights for the first SUPERMAN feature, *SUPERMAN & THE MOLE MEN*, which was later presented as a

The space crib of the Super
Baby from Krypton plows
into the earth like a meteor.





The child (Aaren Smolinski) who grows up to be Superman astounds his parents (Glenn Ford & Phyllis Thaxter) with his super powers by lifting a 2-ton pickup truck like it was a feather.

special 3-part episode of *The Adventures of Superman* TV show. That series began in 1954 and also starred George Reeves. *Superman* cartoons were made for television in the 60s & 70s. In 1966 it was the *Red & Blue on Broadway* when the airborne nemesis of crime was the star of the smash Broadway musical, *IT'S A BIRD, IT'S A PLANE ... IT'S SUPERMAN!*

40 years young

Now it's apparent that all this 40-year history of heroism has been leading up to the most glorious & extravagant SUPERMAN incarnation yet—a cinematic event taking place this Xmas: the release of Hollywood's most expensive production ever!

SUPERMAN—THE MOVIE!

Since his birth in 1938 the Man of Steel has seen many changes in the world that raised him. *SUPERMAN—THE MOVIE* chronicles the latest version of his life story, from the destruction of his home planet Krypton to the near future.



Superman & Lois Lane (Margot Kidder) look to the future.



Million Dollar Actor Marlon Brando portrays Jor-El, leading Kryptonian scientist. His wife Lara (Susannah York) holds in her arms the infant Kal-El (7-month-old Lee Quigley), destined to be adopted on Earth and grow up to become . . . Superman.



Gene Hackman as Master Criminal Lex Luthor with Valerie Perrine (of SLAUGHTERHOUSE 5).

Producers Ilya Salkind & Pierre Spengler, who produced the THREE and FOUR MUSKETEERS and CROSSED SWORDS, promise that SUPERMAN—THE MOVIE will be the screen's biggest, most elaborate extravaganza ever. Behind that promise is an unheard-of 50 million dollar budget (!) and the finest cast & crew that money could assemble.

blast of a cast

SUPERMAN—THE MOVIE was originally budgeted at a paltry 15 million (STAR WARS total cost was "only" 9½ million!) but as ideas & conviction increased and the problems in creating such a blockbuster multiplied, the budget went thru the roof.

Much of that budget was spent assembling one of the greatest casts ever. Marlon Brando banked a whopping \$3 million paycheck for what amounted to 3 weeks work as Jor-El, Superman's father.

SUPERMAN's role (and blue tights) are filled by Christopher Reeve, a young Broadway &

SUPERMEN -- THEN & NOW



REEVES & REEVE... 1961 & 1975-9. Note Chris's "S" curl!

television actor who is not related to George Reeves.

Gene Hackman is his arch enemy Lex Luthor. Jackie Cooper plays Clark Kent's boss, Perry White.

Margot Kidder (whose horror films include *THE REINCARNATION OF PETER PROUD* and *BLACK CHRISTMAS*) is Lois Lane.

Sasannah York plays Lara, Jor-El's wife.

Glenn Ford portrays Clark's foster father, Jonathan Kent.

E.G. Marshall is the President of the United States.

Other members of this cast with class include Valerie Perrine (*SLAUGHTERHOUSE 5*), Maria Schell, Trevor Howard, Ned Beatty, and a glimpse of Kirk Alyn & Noel Neill (TV's Lois Lane).

old wave sparks new rave

SUPERMAN—THE MOVIE began at a din-

ner table. While producer Ilya Salkind was dining with his father, executive producer Alexander Salkind, a wave of nostalgia washed over him. He remembered how much joy he had got as a child from the comicbook exploits of **SUPERMAN**. Ilya explained the remarkable powers of the Man of Steel to his father, who had never before even *heard* of the super-hero. But Ilya's enthusiasm for the project was infectious and soon he had his father's unlimited financial resources committed to bringing the opulent production to the screen.

godfather meets superman

First on the agenda was the script. Someone had to provide depth & character to comicbook heroes; drawings had to be made into believable, living, breathing people. No less a respected scribe than Mario Puzo, author of *THE GODFATHER*, provided the backbone of the scenario.



The Kryptonian who is on Earth to fight for Truth & Justice.



Jor-El (Mar-Lon Bran-Do), Father of the Man of Steel.

Drawing from the numerous (and often contradictory) versions of the SUPERMAN saga, Puzo drew up a 150-page outline. He developed psychological motivations for each of the major characters and brought fresh & daring ideas into play.

Using Puzo's groundwork as their guide, a group of other writers created a completed screenplay. Robert Benton & David Newman, who co-authored the Broadway play *IT'S A BIRD, IT'S A PLANE... IT'S SUPERMAN!*, were joined by Leslie Newman to finish the original draft of the script. Tom Mankiewicz assisted in polishing the final script.

Jackie Cooper, who replaced an ailing Keenan Wynn as Perry White, was impressed with the high calibre of the script & performances. "It is, of course, a satire as adult would read it," he asserts. "But if we were in there trying to be 'funny,' it would be a disaster—a satire of a satire. People are playing it very, very straight. This will keep the kids believing in it and it will be a bigger kick for the adults."

Like the Salkinds' earlier 3 & 4 *MUSKETEERS*, *SUPERMAN—THE MOVIE* was set up to shoot 2 pictures at the same time. It's less expensive to shoot a feature & its sequel together than to film them one at a time. By now, tho, it's hard to imagine that cost was ever a factor. While the first episode of *SUPERMAN—THE MOVIE* is complete, Part 2 lies temporarily dormant, about two-thirds finished. The producers & Warner Bros. anticipate continuing the *SUPERMAN* series like the *JAMES BOND* and *PINK PANTHER* successes.

Director is Richard Donner, who scared the pants off us in *THE OMEN* and did the notable terrorvision show, Richard Matheson's "Terror at 20,000 Feet" episode of the *Twilight Zone*.

According to its producer, "Believability is the most important asset of *SUPERMAN—THE MOVIE*. If what's on the screen is not convincing, the audience is being cheated."

"who's who" of sfx"

A sci-fi extravaganza like *SUPERMAN—THE MOVIE* relies heavily on special effects and with examples like *STAR WARS* & *CLOSE ENCOUNTERS OF THE THIRD KIND* to live up to they'd better be super! If they aren't, the fans will howl like a banshee in a beartrap.

Well, we don't need to worry about *SUPERMAN*... the credits read like a "Who's Who" of special effects artists.

Geoffrey Unsworth, who filmed 2001: A *SPACE ODYSSEY*, Director of Photography.

John Barry, who won an Oscar for his work on *STAR WARS*, *SUPERMAN*'s production designer. (He also designed *A CLOCKWORK ORANGE*).

Wally Veevers & Denny's Coop, "flight" supervisors.



In the last hours of their world, Father & Mother prepare to launch their Son into the starry void of space, not knowing that his Destiny will be to help the Human Race.

Mechanical effects devised by "mechanical man" Colin Chilvers, who also wrought the wizardry of *THE LEGEND OF HELL HOUSE* & *THE ROCKY HORROR PICTURE SHOW*.

Makeup master Stuart Freeborn, who gave the world Chewbacca and Greedo in *STAR WARS*, the wild dogs in *THE OMEN* and missing links in 2001, handled the film's makeup effects. He built dummies to double for many of the cast members, created a bald pate for Gene Hackman and devised other surprises.

John Richardson created explosions & a train race as supervisor of "action" effects.

Les Bowie & Derek Meddings created the amazing models & miniatures and Roy Field headed up the topical effects, a position he handled well on three *JAMES BOND* movies.

Stuart Baird, who worked with director Donner, is *SUPERMAN*'s editor.

5 teams of up to 600 technicians created the film's Sense of Wonder. If that crew can't do it, it can't be done.

casting about

In the beginning, the casting of the Man of



In the offices of the Daily Planet, in the city of Metropolis, the Editor of the paper (Jackie Cooper) regards headlines, little realizing that the Capod Wonder is mild-mannered reporter, Clark Kent, standing at right.

Steel was the object of much consternation & publicity. Originally, Salkind & Spengler wanted a superstar to play the title role; the names of Robert Redford, Sylvester Stallone, Burt Reynolds & Bruce Jenner were bandied about. Then it was decided to cast a talented unknown in the role and surround him with world famous stars. Christopher Reeve, tall, young & muscular, was the applicant who got the job. Reeve claims a tendency to be underweight and has to overeat to maintain his size ... otherwise his tights would be "looses".

hi-lites

But what is SUPERMAN—THE MOVIE all about? It's a good question, with an even better answer. Major episodes of the film include:

The destruction of the planet Krypton when baby Kal-El, later to become SUPERMAN, is swaddled in a blanket and shuttled off to Earth in an escape rocket ...

Kal-El's arrival on our planet, adoption by the Kents and his subsequent life in Smallville ...

SUPERMAN's move to Metropolis, where he finds work both as a reporter & a crime fighter and meets & woos Lois Lane ...

His cosmic communications with his dead father from the depths of the enigmatic Fortress of Solitude, an icy hideaway hidden somewhere in the North Atlantic ...

And his climactic battle with Lex Luthor.

audience treats: super feats

After 40 years of familiarity, this SUPERMAN must truly be super to capture the fancy of the audience. His feats must be bold & fresh, never done before. It's a tall order but one that SUPERMAN—THE MOVIE promises to leap in a single bound with unbelievable spectacle.

This is a new SUPERMAN. No runner & jumper he, this SUPERMAN just stands, points and ... WHOOSH! He's airborne!

He flies around the world in a minute-&-a-half!

He catches a faltering 747 as it plummets toward the Earth!

He tackles an earthquake and has to save the world from oblivion, singlehandedly!

And that's just Part 1!

chris reeves for christmas

SUPERMAN—THE MOVIE

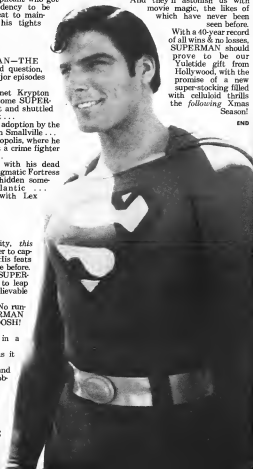
is international in its scope. Much of the film was shot in New York (*The Daily News* doubled as the *Daily Planet*) but most of the studio work was done near London, England. Calgary, Canada, filled in as Kansas, home of Ma & Pa Kent.

This is the story of good vs. evil. The makers of this film promise us believable characters involved in an astounding chain of events.

And they'll astonish us with movie magic, the likes of which have never been seen before.

With a 40-year record of all wins & no losses, SUPERMAN should prove to be our Yuletide gift from Hollywood, with the promise of a new super-stocking filled with celluloid thrills the following Xmas Season!

END



SUPERMAN

A Super Selection for Superman Collectors



SUPERMAN PILLOW CASE

One big Superman pillow case to put your head in dream-land! This red, white & blue pillow case with Superman logo, scene from Krypton & Superman zooming up & away! #28106/53.50



SUPERMAN BLANKET A gigantic 72" x 90" red, white and blue action peaked blanket of 100% colorfast acrylic that is machine washable, moth proof and mildew resistant! Superman is shown flying through a cloud scudded midnight blue sky over one of Krypton's fantastic futuristic cities. He leaps up & away in search of villains, criminals and extraterrestrial monsters! #28106/\$11.75

SUPERMAN POSTER



SUPERMAN POSTER

Giant-sized 23" x 35" in Full Color! #29012/\$2.50



SUPERMAN MODEL KIT Superman stands 9" high in this dynamic model kit as he battles in a wall! #24211/\$3.00



SUPERBOY MODEL KIT 7" high with Krypto and Space Dragon. Super charged and realistic! #2177/\$3.00



1979 CALENDAR Superman Movie Calendar 1979 Time is 73" Every tabloids scene from the movie from the destruction of Krypton to adulthood on Earth! #28107/\$4.95

Is it a bird?
Is it a plane?
No it's...
Krypton's
man
of steel!

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

WINNERS OF THE F STAR WARS MOV

HELLO! Is that Greg Watters? Forry Ackerman calling from Hollywood. Greg, for \$100 can you tell me what the initials 'FM' stand for?"

After he got over the (you should pardon the pun—but you probably won't) initial shock he replied, "That's easy—FAMOUS MONSTERS."

"Oh—sorry!" I teased him. "It stands for Frankenstein's Monster. Well, sorry you lost the \$100—but as a Consolation Prize how would you feel about [pause] \$500?"

"A lot better!" he gulped, wondering how on Earth—or off it—he got so lucky. After all, how many times a day does a teenager in Tennessee

(oops, Tennessee!) receive a long distance call from Karloffornia informing him that he's won half a thousand dollars?!

the BIG winner

"You're the winner in our STAR WARS Model Contest, Greg!

"FIRST Prize!

"Mr. Warren's check for \$500.00 is on its way to you."

I continued, kidding: "Now you can subscribe to FM till the year 2000!"

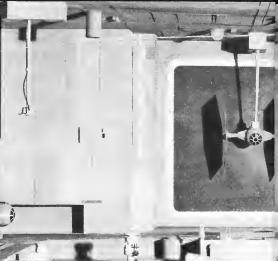
He laffed & became a little less tense.

I'd prepared a list of questions to ask him and

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GREG WATTERS



FIRST PRIZE

Congratulations! GREG WATTERS has won a Warren Publications Check for FIVE HUNDRED DOLLARS! And the Golden Opportunity of being called to the attention of HOLLYWOOD!

FAMOUS MONSTERS THE SET CONTEST!

said, "Greg, I'm up against a deadline on the Xmas issue of FM right now so I'm going to turn you over to my assistant. Ron Waite wants to interview you over the phone for our 151st issue. OK?"

Here is what we learned about Greg.

winner watters

He's seen STAR WARS at least 6 times ... "and I'll probably go again."

He doesn't have any special favorite character in STAR WARS ... "I like them all. But you might say I thought Darth Vader was 'classy'."

He likes all the coverage in FM, which he's

been reading for 5 years, buying old copies and trading for ones he doesn't have. Mystery Photo & Fang Mail are his favorites. "I also like any sci-fi articles."

He has a complete taped collection of the *Battlestar Galactica* series to date and films the older scientific films when they're on TV.

He liked CLOSE ENCOUNTERS and has seen it 4 times so far. "Good model effects in that one."

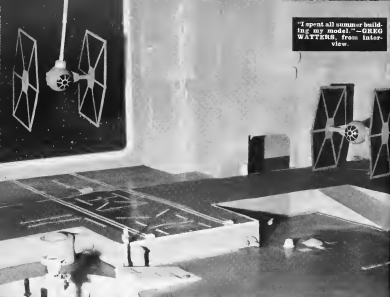
He first got interested in TV, then started seeing old science fiction films and enjoying them; graduated to the movie theaters and now sees all the latest films dealing with sf.

Thinks FORBIDDEN PLANET has to be one

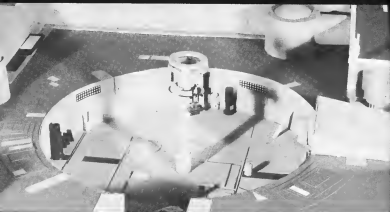


Greg's PRIZE-WINNING MODEL is of the T.I.E. Fighter Maintenance Hangar—so expertly created that it might be mistaken for a set from STAR WARS itself. Attention George Lucas: maybe you could use a fresh young talent like this during the making of THE EMPIRE STRIKES BACK!

"I spent all summer building my model." — GREG WATKINS, from interview.



Closer view of the T.I.E. Fighter Maintenance Hangar created by our First Prize Winner.



Another Angle on Watkins' Winning Model of the Fighterscraft Hangar Interior.

of his favorite films and wants to get it on videotape eventually.

ambitions

"My ambition is to work in special effects & model building," Greg says. "I've a videotape machine and film my models, tape the effects, make changes & corrections, refile until everything is just right." He keeps the finished tapes for himself and shows them to friends.

He concluded his interview on a flattering note:

"Right now my biggest ambition is to have an autographed copy of the new FM signed by Ferry, Jim Warren & Ron Walte."

We spoke to Fanta Claws about it and think it can be arranged!

other winners

The Contest was a real eye opener.

Wow, what a lot of talent there is out there!

Future Ralph McQuarries!

Future John Barrys!

Colin Cantwells of tomorrow!

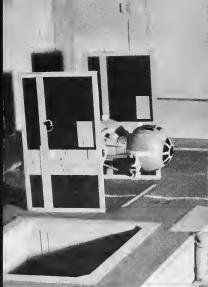
Jean Stears's of coming years!

An Alex Tavoularis of tomorrow.

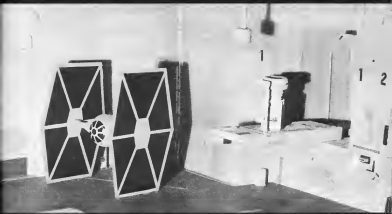
Even—well, all potential sfx artists have to have a dream goal, don't they?—another John Dykstra!

judges amazed

As the entries began to pour in, the excitement in FM's office began to mount like Mount



Coming in close for a detailed look at a portion of Greg's Model.



The Summer of '78 produced this great miniature by Winner Watters.

SECOND PRIZE

KEITH WEIER is 4:00.00 richer! A resident of Southgate, Mich., he's 16 and was "inspired by the imagination" ideas of the special effects artists of the movie industry.



KEITH WEIER



THIRD PRIZE

A Complete Set of Don Post STAR WARS Masks valued at over \$150.00 is the reward of CAMILO VARGAS of Bronx, N.Y. for his creation of this diorama with Leia, R2-D2, C-3PO et al.



CAMILO VARGAS



FOURTH PRIZE

ALBERTO RAMIREZ (foto not available at press time) hails from Laredo, Texas, and demonstrated his artistic ability as well as model-making talent by drawing his own backdrop. He's received \$100.00!



FIFTH PRIZE

STEVEN SIMAK of Brooklyn, N.Y., has got a check for \$50.00 for creating this confrontation scene between Luke Skywalker & Darth Vader. The Force was with Young Steve!



STEVEN SIMAK



SIXTH PRIZE WINNERS

A total of Ten 3-Year Subscriptions to FAMOUS MONSTERS for fans who made other excellent STAR WARS dioramas.



ROBERT CAMPBELL



ROBERT WYER



JODY PRICE



EDWARD J. SCHIESS



TOOD McMAHON



CRIS JIMMERSON



TIM KEEGAN

JAY C. NOLAN

ALAN SPINA

GREG ALFORD

SPECIAL MENTION While he doesn't get a prize because his creation was too big to enter, we do want to give a SPECIAL MENTION to CRAIG D. SMITH for the many photos he submitted of his Millennium Falcon.





A 6th Place Winner created by EDWARD J. SCHLESS of Tampa, Fla.



Happy Birthday (Dec. 26) to a 6th Place Winner ROBERT WYER of Hoffman Estates, Ill. Bob's now 16.



JAY C. NOLAN of Columbia, Md., built this confrontation in a box to earn himself a 6th Place.



Congratulations to a 6th Place Winner, JODY PRICE of Anderson, Ind.



Looks like an earthquake hit this diorama done by CHRIS JIMMERSON of Salem, Ore., to take a 6th Place Prize.



Obi-wan Kenobi falls before Darth Vader in this scene created by ALAN SPINA of Niagara Falls, N.Y., for a 6th Place.

Vesuvius until it erupted like a volcano as the volume surpassed all expectations.

And not only the quantity but the quality.

Not since the Master Monster Maker Contest of 1965, the SIEGRIED SAVES METROPOLIS Contest that launched Rich Corben on his artistic career, the TWIN OF FRANKENSTEIN Contest for amateur movie makers, has there been such excitement.

Even the staff of *Creepy*, *Eerie*, 1984 & *Vampires* began watching for the daily mail deliveries to sneak a preview of the model makers' creations.

As dioramas by the dozens continued to pour in, we realized we had a Niagara of new talents waiting in the wings to be discovered.

Steven Spielberg, George Lucas, Stephen King, Ron Cobb, Rick Baker, Jim Danforth & so many other Great Names in the Fantasy Film Genre have all been readers of FM in the past ... many continuing as avid readers to this day. John (INCREDIBLE SHRINKING WOMAN) Lendis, as another example, is as rabid a fan today as he was 10 years ago, even tho now he is a famous pro.

Which one of our winners may one day be an Academy of Science Fiction, Fantasy & Horror winner?

Even an Oscar winner?

Time will tell!



END

13-year-old TIM KEEGAN, a 4th Place Winner. Tim's a pre-med major at the University of Texas at Arlington.

MYSTERY PHOTO #112

DENTIST'S DELIGHT

Is He Fange Sinestro?
Bruce Lee?
Perry Rodan?

This fellow is up to no good! Judging by the expression on his face and the lack of a smile, it's safe to assume that he's ready to put the bite on someone. Not the kind of person you'd want to meet in a dark alley (or a bright alley!).

We don't need the actor's name or the part he played in this movie, in case the foto isn't familiar to you. Unscramble the clue words and you'll have the answer.

LAD VEIL UFO CAR



ANSWER MYSTERY PHOTO No.111

One of the most vileable aliens in Max Esley's *Certino*. Among those who recognized COUNT TORGA, VAMPIRE (#110) were: LUPITA GONZALEZ, JEFF MATOS, BILL CLIFF JR., LEE SCOTT, SHAWN TAYLOR, RANDY NEHMAHN, MIKE STEVENS, JEFF SIMMONS, SEAN SMITH, KURT HARELT, MICHAEL GINGOLD, STACEY WHEELER, KEVIN LEBACH, GLEN STEEL, PATRICK FLANAGAN, SCOTT BLAIS, TIMOTHY WHALEY, BILL BOLLS, JAMES LATHAM, ERNEST FLOYD JR., DAVID HAMMAHN, CHUCK STOKES, FAN MOORE, MICHAEL QUESADA, DALE FISKE, MIKE DE PASQUALE, BILL SCHENK & RODNEY DETRICK.



Invasion of the Body Snatchers

beware the pod people!

ON RARE OCCASIONS in the history of fantasy films & horror movies a picture has been made so nearly approaching perfection that it defies the imagination why anyone should want to do it over again. Such examples come to mind as:

THE DAY THE EARTH STOOD STILL

Could there be a better Gort?

A more impressive alien than Michael Rennie?

Any improvement on the special effects?

THIS ISLAND EARTH

Wasn't the Metaluna Mutant a classic?

The war with the Zahgons firstclass?

Jeff Morrow an excellent Exeter?

THE WAR OF THE WORLDS

25 years after its original release, didn't Sir Cedric Hardwicke's voice still impress us magnificently?

Has Bonestell ever been surpassed for his interplanetary artwork?

Could you ask for a better Martian, more esthetically satisfying war machines, more exciting city-destruction scenes?

We think not.

perfect plot not forgot

And once upon a time—tho this is no fairy tale—they produced another virtually flawless fantasy film.

1955.

The picture known while in production as SLEEP NO MORE and THEY CAME FROM ANOTHER WORLD.

The motion picture based—not loosely, broadly or badly, but accurately—on the novel by Jack Finney:

THE INVASION OF THE BODY SNATCHERS

I was fortunate to catch the preview of it. It was sneaked in Westwood, California, before an extremely critical college crowd.

There were no hoots or hollers, cries of derision; the audience sat in rapt silence, glued to the seats.

I was familiar with the book; Wendayne was not. I sat there in the darkened theater, mentally turning pages as familiar scene after familiar scene was realistically brought to life on the



Mathew Bennell (Donald Sutherland) makes a startling—and sinister—discovery.

screen; Wendy watched with breathless anticipation, not knowing what was coming next.

It was one of those rare, completely satisfying cinematic experiences.

Like seeing the original **FRANKENSTEIN**.

THE INVISIBLE MAN for the first time.

KING KONG 1933.

STAR WARS.

CE3K.

I went out in the lobby of the theater, found people clustered around the producer, the late Walter Wanger (I believe he was married at the time to Joan "Dark Shadows" Bennett), and I stepped up to him and congratulated him.

the half-baked remake

I'll be quite frank with you:

I'm against remakes in general.

Certainly **THE OMEGA MAN** was an improvement over the pathetic **LAST MAN ON EARTH** (the justice still hasn't been done to Matheson's "I Am Legend") but I resent remakes of **FOOD OF THE GODS**, **KING KONG**, **DR. MOREAU**, **JEKYLL & HYDE**, as long as great stories like "To Walk the Night", "Slan", "Darker Than You Think", "The Black Flame",



Veronica Cartwright as Nancy Bellicec sees something that causes her to react in terror.



Four beseeaged people in a hothouse face a menace from outer space.



The Old & The New. You can compare this scene from the original with the first foto in this feature.



The unforgettable climax of the First Body Snatchers Invasion.

"The World Below" are still waiting in the wings, gathering dust on the shelf in the World of Unwrought Things instead of bread at the boxoffice and kudos from the critics, acclaim from the fans ... and perhaps even another Oscar or two at Academy Awards time.

So:

My natural question is—Why a remake of **THE INVASION OF THE BODY SNATCHERS**? It was done so well the first time round.

Well—I'm willing to be shown.

"Prepare yourself," the publicists tell us. "There are very special films that plunge you into a world of total terror, unleashing emotions so intense—so frightening—there is no defense.

Be prepared for a devastating experience, one that chills you in a way nothing has before. A nightmare so real you pray it isn't true."

from reel town to real town

The original podniks from outer space took over the inhabitants of Santa Mira, Calif., a mythical city devised for the purposes of the picture. As many filmmonster fan visitors to Los Angeles know, in addition to visiting Grislyland and observing (on Glendower Ave.) The House on Haunted Hill (the Frank Lloyd Wright architectural classic) that also served as the abode of Boris Karloff in **THE BLACK CAT**—the fans in the know are aware that they may also visit the site of the flight of fright of the panicstricken Santa Mira inhabitants by simply proceeding from Franklin Ave. (in Hollywood) up Beechwood to Belden Dr. and there they'll find the little community center where Dana Wynter & Kevin McCarthy were originally pursued by the Pod People.

clone encounters of the worst kind

The new **BODY SNATCHERS** is said to be not so much a remake of the old as a different interpretation of the theme of humankind imperceptibly replaced by alienkind.

The process by which men, women & children become carriers of otherworldly life is a kind of cosmic cloning.

Seed pods from somewhere in the depths of the interplanetary or interstellar void arrive on Earth. This extraterrestrial plant-life implants its personal psyche in clones created from unsuspecting human beings as they sleep. The resultant dopplegangers are but the simulacrum of human beings:

Ersatz individuals; indeed, *without* the necessary individuality that is the core of humanity: Cold. Calculating. Emotionless. Soulless. In a word, *Unhuman*.

turn back the clock

Few filmmonster fans now reading FM will have



Customer or corpse? Only Veronica Cartwright knows—and you can find out by seeing the movie.

been reading it in January 1962 so we are going to do you a favor and reprint a portion of the review.

Newspaper ads published in conjunction with the feature asked:

What is the monstrous secret of the Things from Another World?

What terrifying thing do the BODY SNATCHERS do to their victims?

"In the dark, clammy cellar the horrifying Thing from the stars was slowly taking over my body!" (From the sensational Collier's serial that thrilled 4,000,000!)

IF A BODY MEET A BODY (my review began: *Some years ago those 2 old cronies of the macabre, Karloff & Lugosi, costarred in a horror classic, THE BODY SNATCHERS. Now comes THE INVASION OF THE BODY SNATCHERS.*

99% of the way the film faithfully sticks to the plot of the book. This is such a remarkable accomplishment that I think it is worth emphasizing. Otherwise, you might gloss over it. Did you read me right, reader? *They filmed the book!*



Four Frightened People are chased thru the streets of San Francisco.



Dr. David Kibner (Leonard Nimoy) as an analyst/writer who runs into something the like of which he's never analyzed before!



Donald Sutherland sees something he'd rather not—but you're no doubt dying to!

They didn't purchase a great plot like John W. Campbell's classic "Who Goes There?" or William F. Temple's extraordinary "Four-Sided Triangle" and proceed to destroy it. Praise the producer, he filmed what he bought!

wanger's dangers

What Walter Wanger bought wasn't the newest plot in the world—neither is Heinlein's "The Puppet Masters" but it or the late Eric Frank Russell's vision of a viton-threatened world, "Sinister Barrier", could make a great movie—but there was vitality in the telling of the tale that translates tellingly to the screen.

POD PEOPLE PLOT

The ordinary, everyday townfolk of a small community in California start going to their old-fashioned country doctor and hesitantly but insistently confessing to him strange concerns:

They're baffled by some subtle altered behavior in their uncle and are certain their uncle... isn't their uncle any more. Or their aunt isn't auntie any more. Or a boy refuses to accept his Mother as Mom.

Are his patients in need of a psychiatrist rather than medicine? What could be causing these strange notions?

But a week later the very same persons who sought out the doctor and told him their strange stories now reverse themselves:

"Uncle Ed? Sure, he's alright.

"Aunt Louise? As normal as apple pie.

"My son completely accepts me now; I can't imagine what got into him last week."

"we interrupt this program—"

Sunday 29 October 1978. I (Your Editor) am sitting here toward evening composing this article. I was (pleasantly; welcome) interrupted earlier in the day by a visit from John (ANIMAL HOUSE) Landis and the star of his next film, Lily Tomlin, who will portray THE INCREDIBLE SHRINKING WOMAN in not exactly a remake of Richard Matheson's excellent 1957 sciencifilm THE INCREDIBLE SHRINKING MAN but a sort of variant version of it. Ms. Tomlin told me:

"Of course I'm a comedian so the film will, we hope, be quite funny, since that's also John Landis' forte, but at the same time there are very serious elements in the picture and we think it will appeal to a wide audience."

Well, not only were the director & star of the film here visiting the Ackermuseum of Filmmonster Memorabilia (including a descent into the dungeon to view the horrors of Grislyland) but with them were the scripter-producer of the picture, Jane Wagner, and 3 talented young men from the wonderful world of special effects, Jamie Shourt, Mike La Valley & Rick Stratton. Between them they share credits on STAR WARS



Donald Sutherland endangered by a raging fire in the film's exciting climax.

& ANDROMEDA STRAIN and the latter pair are currently contributing to Gene Roddenberry's STAR TREK: THE MOTION PICTURE. (We expect to have a behind-the-scenes feature on La Valley & Stratton a couple issues hence in FM, including rare fotos taken at their Secret Workshop.)

But that was this morning and I haven't told you yet what interrupted me just a few minutes ago: It was a call from Miami, Fla. A radio station. A pair of announcers, both interested in monster movies, wanted to talk to me right then & there on the air. (You see at this point in time the favorite holiday of the hobgoblins is about to be celebrated: HALLOWEEN is less than 48 hours away.)

By long distance telephone I went right out on the air—live, from Hollywood—answering questions about the current trend in horror films, the story of Lugosi's (innocent) drug addiction, memories of Boris Karloff, talk about the 21st Anniversary Issue of FM coming up next issue, and other topics of interest to filmonster fans.

Apparently the station plans to make it an annual event as they said lastime they got an ex-

traordinary response to the extemporaneous interview.

And now—back to the body snatchers.

fact or fantasy?

In the original film, in Santa Mira, is some subtle monstrous metamorphosis going on among the townspeople? Or is it merely some mass hysteria that has mysteriously gripped the community? The town doctor discusses the perplexing problem with a psychiatrist friend and with his girlfriend.

Part way thru the picture it appears pretty certain that there's something preternatural happening in Santa Mira but the audience is cleverly manipulated so that their convictions are challenged.

But long before the hair-raising climax is reached there's no doubt at all about Earth being invaded by—Seed pods from space! *Sentient polymorphs*. "Things" from the void.

How will it all happen *this time*?

I'll be right there in line like you, on opening day, anxious to find out!

Fantasy Film Festival

four flicks every twenty-fear hours



11TH YEAR of Fear.
28 horrifying films.
A week's worth of pix not for the weak
of heart.

The eerie experiences of a girl possessed by Satan and impelled toward Exorcism, from Germany: **MAGDALENA, POSSESSED BY THE DEVIL.**

Mario (BLACK SUNDAY) Bava's latest shocker from Italy: **SHOCK.**

A hungry horrible alien from space lands on Earth in **PREY** (from England) and informs its fellow extraterrestrials that it has discovered humans are an excellent source of ... protein.

THE BEES (from Mexico) swarm into New York City and menace everything from the UN to ... John Carradine!

THE SAGA OF DRACULA shows the audience a vampire film Spanish-style.

Australia enters an excellent sci-fi film of the **COMA, DEMON SEED** variety: **PATRICK.** Patrick, the lying eyes open in a coma in a hospital bed for years, can perform a trick or two with the telekinesis of his mental powers ... and scares the wits out of the audience at the picture's surprise climax.

Czechoslovakia sends an absorbing time-travel scientific film by the most famous Czech sci-fi author since Karel Capek—Josef Nesvadba—a tale of a strangely mutated future because Einstein gave his equation to the world that led to the creation of atom bombs, and the attempt to travel back into the past (our not-to-distant past) to kill Einstein in order to prevent Hiroshima, Nagasaki, Bikini et al and their after-

She's about to be attacked by one of the **TARANTULAS:**
The Deadly Cargo.



A moment of bloody horror in *THE 7th NUN*.

maths. The picture's title: *GENTLEMAN, I HAVE KILLED EINSTEIN*.

And on & on!

THE RAISINS OF DEATH (a kind of French *NIGHT OF THE LIVING DEAD*)... *TARAN-TULAS*, crawling all the way from the USA to—

spain

This Terror & Fantasy Film Festival took place in Sitges, Spain, last October, as it has for the past 11 years and where it will repeat next year. *FM*'s Editor was the President of the Festival Jury and was accompanied by Mrs. Ackerman (Wendayne "Rocket to the Rue Morgue" Wahrman). Deborah Falen, an *FM* contributor from LA, was also present, as was *FM*'s Spanish correspondent Salvador Sainz and Angel Gomez, editor-publisher of the fan-filmzine *Metropolis*.

Jose Mojica Martins, the legendary "Coffin Joe" from Brazil, writer-director-producer-star of 45 films, made his presence felt at the Festival. His constant companion was his formidable bodyguard "Satan". Coffin Joe is kind of the Wolfman Jack of Latin America, with long curving scimitar-like fingernails (his own) longer than Lon Chaney effected as the Mandarin MR. WU.

Producers with films to submit for next year's Festival or fans interested in attending should contact either Antonio Rafeles or Pere Serra-malera at San Isidro 12, Sitges, Spain.



A moment of stinging horror in *THE BIKES*.



**IT'LL GIVE YOU
HANG NAILS**

CLAUS ENCOUNTERS OF THE THIRD KIND

**by clawed rains
as told to
eric ashton**

**The Fabulous Feline
Simone Simone as
Irena the Tragic CAT
WOMAN of Val Lewton
Legend.**



Blacky LaGoon flew into a rage when they asked him if he wanted a manicure!

GRIZZLY.
THE CREATURE FROM THE BLACK
LAGOON.
THE WOLF MAN.
The Ymir from 20 MILLION MILES TO
EARTH.

The fire fiend from CURSE OF THE DE-
MON.

What do all these fantastic creatures have in
common?

A pattern of survival.

A method of protection & aggression.

Claws.

Slashing, scratching, tearing, scaring, scar-
ring claws.

From the fangs of fatal felines in such films as
BLACK ZOO and THE CAT PEOPLE to loping
lycanthropes under THE CURSE OF THE
WEREWOLF!

a talented group

Since the beginning of time the first weapons
for defense were fang & claw. These are the most
common natural weapons thruout the animal
kingdom.



A ghost with claws? Well, that's the way the late Wm.
Castle pictured 'em in THE HOUSE ON HAUNTED HILL
(1960).



The reason the Raven caws & caws is 'cuz this ghost gal unsheathed her claws! (From EDGAR ALLAN POE'S TALES OF TERROR, AIP 1962.)



When a Mandarin unsheathes his claws, there's cause for the world to give pause—especially if he's the Oriental intent on conquering the world. Boris Karloff in THE MASK OF FU MANCHU. (MGM 1932.)

Cats, bears & other predators have frightened humankind to such a degree that legends & cults have grown up around these creatures.

Satan's servant—demons, vampires, werewolves & other ghastly beings that go bump in the night—are usually pictured as having razor-sharp talons.

When Roger Corman filmed the eerie TALES OF TERROR, the ghostly figure of "Morella" was sunken-eyed, hollow-cheeked, and possessed long, menacing fingernails.

The vampires of legend—from the cadaverous NOSFERATU to the recent TELEVERSION of Bram Stoker's undead Count, *Dracula*—were Counts or Barons. Aristocrats. To indicate that they did no manual labor, royalty would allow their nails to grow to immense lengths. In the Louis Jordan version of *Dracula* his nails were long and cut to razor-sharp pointed tips.

In *DRACULA—PRINCE OF DARKNESS* Christopher Lee opened a vein in his chest with his fingernail and made his victim drink. "The sharply-pointed nail of his little finger sketched a line down his bare chest; then it drove in, pressed home . . . and there was a puncture from which the blood began to flow . . ." (from the novelization by John Burke).

Even when Lee played a vampire in *HERCULES IN THE HAUNTED WORLD* he & his minions could not elude the curse of Satan's talons.

Satan himself, choreographed by the late, great Bela Lugosi for the "Night on Bare Mountain" sequence in Walt Disney's fabulous *FANTASIA*, was pictured as horned, fiery-eyed & commanded his undead hordes with movements of his skeletal fingers—each of which ended in curved claws.

Wu are you?

Excessively long nails were a sign of aristocracy in China, also.

Those of us privileged to see the great Lon Chaney Sr. in his role as MR. WU cannot forget the masterful makeup of that Oriental philosopher.

As his arch-enemy Sir Denis Nayland-Smith described him: "Imagine a person, tall, lean & feline, high-shouldered, with a brow like Shakespeare and a face like Satan, a close-shaven skull and long, magnetic eyes of the true cat-green. Invest him with all the cruel cunning of an entire Eastern race, accumulated in one giant intellect, with all the resources of science past & present, with all the resources, if you will, of a wealthy government—which, however, already has denied all knowledge of his existence. Imagine that awful being and you have a mental picture of Dr. Fu Manchu, the yellow peril incarnate in one man."

Dr. Fu Manchu . . . Master of Death in every brutal, mysterious form—death of the body and death of the mind & soul . . . Fu Manchu (por-



NOSFERATU is currently being remade. This is from the original version of the silent era. Here the Man of Mystery, Max Schreck, is seen as the clawed terror of the Undead.

trayed by Christopher Lee, Warner Oland & Boris Karloff) was a Mandarin. His nails were long & well-manicured but occasionally he would cover them with thimble-sized devices which ended in sharp metal talons—dipped in deadly poison!

claws encounters

Secret societies have used claws, whether dipped in poison or not, as a means of killing a victim and making it seem that an animal committed the crime.

The Leopard Men cult of Africa was (and possibly still is) a group of fanatics who dressed in the skins of leopards and by means of metal claws, like those of the felines they worshipped, would attack & slay enemies. Their victims would be found—ripped & slashed—in the manner of a leopard attack. Two of the best films based on this fascinating cult were Johnny Weissmuller's **TARZAN & THE LEOPARD MEN** and that chilling horror tale, **THE LEOPARD MAN**.



THE MONSTER OF PIEDRAS BLANCAS (1956) uses his claws to show the size of the man that (almost) got away.



Even 800,000 years hence there's no escape (Yvette Mimieux finds) from clawed creatures (cannibalistic Morlocks) in **THE TIME MACHINE** (MGM 1959).



In the hands of the Genie poor Sabu looks teeny! **THE THIEF OF BAGDAD** has just been bagged by Big Daddy in this 1940 version starring Conrad ("Wind!") Veidt.

Madmen or cold-blooded killers have used metal claws to slay in many fantastic films.

THE IRON CLAW!

THE SCARLET CLAW!

In **THE CAT & THE CANARY**, Paulette Goddard was stalked by a taloned criminal.

But monsters are what we love and monsters are what filmmakers caused to emerge from the depths of the sea (**THE MONSTER OF PIEDRAS BLANCAS** and **CREATURE FROM THE BLACK LAGOON**) or from the spirit world (**13 GHOSTS** and **TOMB OF LIGEIA**).

THE MOLE PEOPLE clawed their way up from the bowels of the Earth.

The scimitar-shaped fingers of the genie from Sabu's **THIEF OF BAGDAD** nearly punctured our little thief before his 3 wishes could be granted.

The mammoth talons of **GORG0** tore apart the streets, buildings & bridges of London as she searched for her child.

we have barely scratched the surface

In **NIGHT OF THE LIVING DEAD**, which



When Bela Lugosi spent a Night on Bald Mountain . . . Yes, for this sequence in Walt Disney's *FANTASIA*, Lugosi himself made the motions which the staff of artists transferred to this Demon God.

dealt with a space-probe from Venus infested with terrible microbes which re-animated all the newly-buried corpses to kill & eat living humans, the effects of disease (when a person was bitten or scratched by one of the undead) were touched upon.

Space explorers saw a *claws* call with a creature which couldn't exist—but did! On the alien plant of Altair 4, *It* left claw-like footprints of a thing immensely huge & weighing tons. *It* left a claw-mark of a creature which could not exist, a "monster from the Id" of a man's mind. *It* slashed & tore at men, throwing them about like rag dolls. *It* could burn a hole thru "impenetrable material." *Id*: a mad mental manifestation with the unlimited power to destroy raged on the FORBIDDEN PLANET.

Taloned creatures haunt us—from the misty folktales of vampire, vij & vrykolakas to the creations of present-day & future superscience—the re-animated dead from PLAN 9 FROM OUTER SPACE and NIGHT OF THE LIVING DEAD to the alien horror of FORBIDDEN PLANET.

We humans do not have the protection of fighting fangs or claws so we fear those creatures which possess this ability to inflict harm upon us.

Perhaps some filmmaker will help us see as well as hear the scraping of Lovecraft's "Rats in the Walls" or the fighting cats of Andre Norton's "Breed to Come".

So don't you believe it when they tell you "there ain't no Sandy Claws!"

STAR WARS MAIL ORDER STORE

SPECTACULAR WHOLE HEAD STAR WARS MASKS

C-3 PO MASK



C-3PO MASK! Soft vinyl full over the head hand painted gleaming gold mask of C-3PO. #25005/\$26.95

STORMTROOPER MASK



STORMTROOPER MASK! Gleaming white rigid plastic mask with eye through plastic eyes. #25006/\$42.95

CHEWBACCA MASK



CHEWBACCA MASK! Realistic soft latex over the head fur mask with hand applied fur. #25007/\$37.95

DARTH VADER MASK



DARTH VADER MASK! Shining black rigid plastic full helmet/mask of the evil Jedi! 6 pieces. #25008/\$28.95



SUPER 8 FILMS

The excitement! The drama of STAR WARS can be yours! Now view selected scenes from the year's best movie in your own home. BLACK AND WHITE SUPER 8 FILM WITH SUB-TITLES. #25121/\$6.95

COLOR-RENT SUPER 8. #25122/\$16.95
COLOR SUPER 8 FILM WITH SOUND. #25123/\$21.50



DOUBLE RECORD

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WARLORDS OF



ATLANTIS

*sub-marine monsters,
prehistoric perils!*

ATLANTIS.

If it is a dream, it has lasted a very long time.

As a legend, it refuses to die.

As a reality, it cannot be proven or located; yet it has fired Man's imagination for thousands of years.

—Thus speaks author Brian Hayles in the introduction to the British paperback novelization of the film first forecast in our pages under the shooting title of 7 CITIES TO ATLANTIS.

"From the depths of space they came," the cover blurb tells us, "to vanish from the sight of man beneath the sea. There, for centuries, they lived their strange & sinister lives, surrounded by monsters from another galaxy. Until—"

the tale of the "Texas rose"

An unusual cargo is aboard the *Texas Rose*, a square rigger anchored in the Atlantic close to Bermuda. An immense diving bell is lashed to the deck.

It is the late 1800s and Prof. Aitken (Donald Bisset) & his son Charles (Peter Gilmore) are engaged in a secret mission that has tantalized adventurers for centuries: the search for the Sunken Continent, the world beneath the waves, the legendary lost city of Atlantis.

The crew—even American engineer Greg Collinson (DOUG MCCLURE)—is unaware of the mission of the ship. (It seems to us the last shipload of men who went sailing in the dark like this wound up on a little vacation spot called Skull Island.)

The unhappy skipper & his motley crew view the expedition with trepidation.

another marie celeste?

The ancients had a saying: "Let sleeping gods lie." But Greg & Charles descend in the diving bell... and disturb a creature from hell. The underwater world is a weird briny domain populated by fantastic fish, some beautiful, shimmering denizens of the deep, others deadly sea-snakes; all fascinating aqueous life forms to the marine biologist Charles & his companion.

But the pair of oceanic explorers discover something even more fascinating than the inhabitants of fin-land: atop an underwater pinnacle, a great golden statue!

The professor's charts are accurate—they've located Atlantis!

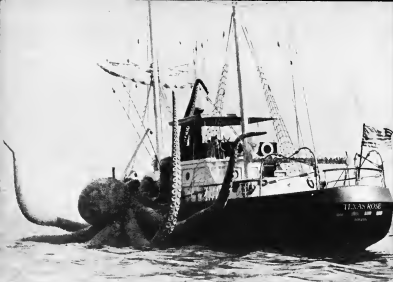
The statue, raised to the deck of the *Texas Rose*, raises base instincts of greed in the crew. They cut the cables & airlines to the diving bell and are preparing to eliminate the rest of the ship's complement when—

The deepsea guardian of the stolen idol surfaces!

Trapped underwater in the sinking diving bell Greg & Charles experience a sinking sensation as they view the monster octopus swimming upward, headed for their ship.

The sea creature wraps its sucker-surfaced coils around the *Texas Rose* and picks off the men one by one, leaving the boat as mysteriously deserted as the legendary *Marie Celeste*.

Descending rapidly to the depths, the struggl-



The tentacled terror of the Bermuda waters attacks the Texas Rose in order to protect the secrets of the Sunken World, deep beneath the surface of the sea.



Lovely Lea is a friendly inhabitant of one of the 7 cities leading to Atlantis and she demonstrates her friendliness by aiding Doug McClure & Peter Gilmore to escape detection by the menacing Gillmen who patrol the sub-sea entrance to the Lost City.

ing occupants of the ship in its clutches, the octopus adds the diving bell to its catch and, in an air bubble beneath the sea, deposits Charles, Greg et al on a deserted beach.

They have reached Atlantis!

the road to zefft

An Atlantean named Atmir (Michael Gothard) appears and volunteers to lead the group past the terrifying deepsea monsters inhabiting the ruins of sunken cities 1 & 2, on to the remains of city 3.

Ahead, each succeeding city more magnificent than the last, lie numbers 4, 5, 6 & 7.

Guarded by Gillmen, silent & sinister submariners, the party makes its way to the 4th city, Vaar, whose inhabitants are toiling to repair their damaged fortress walls and stockpile ammunition. Among the Vaarians is Delphine (LEE BRODIE), a beautiful young girl. When Greg goes to assist her with her task he is attacked by the Gillmen guarding the party. Charles, Grogan & the others run to his rescue but are overcome and imprisoned in cages.

Atmir effects the escape of Charles and leads him away to Chinqua—City 5.

In the upper city Charles encounters Atsil



A monstrous creature called a Zaarg rises before the horrified eyes of the riflemen at the entrance to the valley of Atlantis.

(CYD CHARISSE), a mysterious woman who reveals that, as an Alpha or superior person, Charles will join the privileged ranks of the Atlanteans. "Our ancestors," she explains, "crossed space in an asteroid, deserting a dying world. They collided with a comet and crash-landed in the waters of a prehistoric sea. Trapped in an alien world, only by altering the destinies of those on Earth could we ever hope to escape." Her original homeland: Mars.

operation: amphibian

Atraxon (Raymond Massey's son Daniel), Imperator of the Council, tells Charles: "In order to survive, you & your companions must undergo an operation that will alter you to gilled creatures—otherwise you will perish within 24 hours."

To become a Merman, fated to live the rest of his life in Atlantis? Greg refuses to face such a future, plans to escape.

Is he successful? Well, for one thing there are 2 huge monsters called Zaargs to contend with, giant clawed creatures who strike terror into the hearts of humans & gillmen alike.

An Atlantean Adventure you won't want to miss.



Introducing British actress Lea Brodie as Delphine, here seen in the clutches of the gigantic Guardian Octopus that dissuades all surface people from discovering the mysteries of the world below water. Will you call Lea another Caroline Munroe or Raquel?

END

**concluding: the exciting
events in the legendary
life of**



**NIGHTY
NIGHTY
NIGHTY
NIGHTY
NIGHTY
NIGHTY
NIGHTY
NIGHTY**

MIGHT

WHAT HAS GONE BEFORE: Dennis Billows was 3 years old, a babe in his Mother's arms when he first saw the story of Joe Young of Africa on the screen.

Little did he dream, back in 1949, that practically 30 years later he would travel to Africa and meet Mrs. Gregg Ford (the former Jill Young) and interview her for *FM's* readers.

As we learned last issue, when Jill was a young girl living in Africa she raised a baby gorilla to gorillahood. When the world-famous showman Max O'Hara came to Africa and saw the full-grown Joe (as Jill named her pet) he persuaded Jill to let him bring her & Joe (whom Max dubbed "Mighty Joe Young") to America as a nightclub attraction.

Joe, now 12 feet tall and the most powerful gorilla in the world, nightly wins a tug-of-war with 10 of the world's greatest wrestlers and is a holdover attraction in Max's *Golden Safari*.

In the 10th week of Joe's captivity & clownish act—

Chapt. 8 Ape Amok!

"The first warning that anything was amiss was the frightened appearance of the 3 drunks as they stumbled out of the camouflaged tree-trunk.

"Two of the men scrambled across the floor, zig-zagging between the tables, while the other climbed a rope ladder toward the band above stage right.

"Joe, finding he couldn't get out the small passageway to chase the men, smashed a hole large enough for himself. As the people saw the angry gorilla appear, roaring and beating his chest wildly, panic swept toward the doors and safety.

"Joe spied one of his tormentors climbing the rope ladder and started climbing the false tree-trunk after him. The band fled across a shaky rope bridge. Just as they reached the opposite side, Joe tore the bridge apart.

"Joe was so dizzy he almost fell off his perch. Piece by piece he tossed instruments onto the audience as they scrambled like ants below him. He sent a piano, then a bass fiddle, then part of the roof hurtling down upon them. He grasped a rope, disguised as a vine, and swung Tarzan-like across the room, his hand dangling down to grab someone. At first he missed. But upon his return swing he flipped one man with a flick of

his powerful hand. The man flew to the other side of the room. He tore & smashed at everything with his anvil-like fists. It was a miracle he didn't seriously hurt anyone.

"Max tried to hold back the terrified people but he was dragged along with them into the street.

"Meanwhile, Joe's fist accidentally went thru one of the plate glass windows which contained the lions. They were free! Lions were his enemies in Africa, beasts which had never bested the gargantuan gorilla. He threw the first lion into another glass case and more lions were freed. The great cats ran thru the nightclub, creating more terror. Joe tried to make a grab for other lions but he was too drunk. He kept missing. The lions began chasing the people. A small group of people were barely able to get behind a closed door before the lions were upon them. Joe tore down a section of the roof, which caved in and buried lions beneath it. He grasped one by the tail and tossed it into the others. He flailed lions aside with his mighty sinews. When a lion leaped on Joe's back, knocking him over, he reached behind, grabbed the lion and tossed him onto a table. The lion fled.

"One of the pillars arrested Joe's attention. He strained like Samson pulling down the



Y JOE YOUNG



Mighty Joe is Mighty Melancholy.

the chandelier—which tore down half the building!

Chapt. 9 Sentenced to Die!

"When Gregg & I arrived, the police sirens were screaming in the distance. I fought my way thru the debris, screaming for Joe. When he heard & saw me, he began to calm, I was leading Joe toward the backstairs when the police broke thru the front doors with guns— heading directly for Joe.

"Joe was captured!

"The next few days were horrible. The court considered Joe a dangerous animal and he was sentenced to be shot!

"Max was repentant. It was his fault that Joe was going to die, so Max formulated a plan to save him. After he paid the captain of a freighter to take us back to Africa, Max visited the policeman guarding Joe and pretended to have a heart attack. The guard left his post to help Max to the 'pills' in his office. In the meantime Gregg & I freed Joe and escaped into a van. So they couldn't follow, the engine wiring was tampered with in the police execution squad car. Max also cut the telephone wires in his office so they could not call for help. And the last thing of all, he planted a false clue by the door—a brochure



"Don't shoot!" Max O'Hara tries desperately to restrain the riflemen.



Mighty Joe to the rescue as fire endangers lives in the orphanage.

for Las Vegas (the opposite of the direction where we were headed).

"We would have been safe if we hadn't stopped at a gas station to put air in a tire. A vagabond trying to secretly hitch a free ride in the back of the van saw Joe and started screaming in terror. Gregg gunned the engine and we sped away. But when the police questioned the man soon after, they learned our real direction.

"The only other incident during the ride was our near crash into a truck blocking the road in front of us. When Gregg asked that the truck be moved, the truck driver became angry. So Gregg knocked him out and switched trucks. Joe got into the new truck. While Max took off in our old truck to decoy the police away, Gregg & I felt close to safety for the first time.

"I was terrified during that mad ride thru the night but Joe was enjoying it. He sat in back, his feet dangling off the edge of the truck, his fingers twiddling on his knees—his sense of freedom at long last satisfied.

Chapt. 10 Fiery Inferno

"Suddenly in front of us—a building in



Flames singe Joe's backside as he climbs tree to rescue child.



Tongues of fire consume the orphanage as Joe continues his mission of mercy.



Cling, cling for your life, little girl! as Joe descends the tree trunk to safety.

flames! It was an orphanage. Children were running out of the flaming many-storied building. We knew what might happen if we stopped but there really wasn't any choice. The firemen hadn't arrived—we might be needed—and the building was a roaring inferno. As we parked in front of the orphanage, a matron screamed that 2 more children were still upstairs. While Gregg helped the matron & the half-choked children, I rushed inside.

"Gregg told me later that when he rushed in after me, the stairs collapsed in flames! I was cut off! Gregg rushed to the truck and grabbed a rope. Using all his skill as a champion roper, he flung the rope up until it caught on a projection near the roof. Without hesitating, he began to climb hand over hand up the outside of the building.

"I found the 2 children in a closet. Gregg reached a window and located us. It was a good thing, too, because we were choking on the smoke. We were forced to go higher, toward the roof, as the flames reached toward us.

"Joe left the back of the truck. He was afraid of the fire, confused by it, but he searched for us. I could hear his roars of defiance as Gregg, the children & I reached the roof.

"But we couldn't get thru the heavily-barricaded window.

"Joe used his keen nostrils to follow Gregg's scent up the side of the building by climbing a thick-trunked tree. Following the sound of my voice calling him, Joe fought his fear as another portion of the fiery building collapsed. He smashed the casement open, dragged me out and, flinging me onto his back, leapt for the tree and safety below. I couldn't make him stop.

"Gregg & the 2 children were left—trapped!

"Gregg thought quickly. He tied both children in a sheet and lowered them by his rope to the ground.

"The children, Joe & I reached the ground together. I quickly untied the sheet and freed the children. Gregg followed them down the rope. And we were all safe—

"Or so we thought.

"We didn't see the tiny figure at the very top of the building until the forgotten child screamed and cried in mortal terror.

"I urged Joe back up the tree to rescue the child as Gregg began to climb back up the rope. Tho his hands were bleeding & his muscles were exhausted, Gregg knew he must try to save the child. But the building was an inferno of flames which burned thru the rope and Gregg dropped to the ground—stunned.

"The only chance to save the child was—Joe.

Chapt. 11 Joe: Hero

"The child lay at the very edge of the roof, the only portion that the flames hadn't reached. She was about to lose her balance when Joe reached out & grabbed her. He cradled the child in his



A winded Joe looks with sorrow at the fiery destruction of the burning building.

huge hairy paw and started down the tree.

"But debris fell to the bottom of the tree and set fire to it.

"The flames began to lick upward.

"Joe, almost reaching the bottom, found the tree engulfed in flames. He was forced to go back up the tree . . . and the flames followed him.

"Higher.

"Still higher.

"Joe was forced to climb higher than the building itself, still cradling the trembling child. The flames followed him to the very topmost branch of the huge tree—until there was nowhere else to go. Joe's weight caused the slender branch to collapse and he fell several feet, almost into the flames.

"Then a large portion of the building collapsed, smashing into the tree.

"It fell!

"Joe turned his body and as they crashed to the ground he broke the child's fall. Stunned & hurt, he released the child. As she started crawling away, Joe lay there, trying to gather strength, when another portion of the building began to crumble and fall straight into the path of the child.

"The girl screamed.

"Joe saw what was happening and protected



Safe on the ground, all hail hero Joe!



By Popular Demand, a rerun of the Rescue Scene.



Joe stretches out his mighty furry arm to save the orphan.



Down the tree with his precious little human life.

the child's tiny body with his huge bulk.

"The fiery debris fell on him!

"Bleeding & scorched, he crawled from beneath the rubble. He freed the unharmed child and lay there writhing in pain.

"When I reached Joe, the police & Max arrived. Max's words are still vivid in my memory: 'It's alright, kid. There's nobody in the world gonna shoot Joe now!'

"Well, that's the story. Gregg & I were married and, with Joe, came back here to my Africa farm. We even took some home movies and sent them to Max. And we've lived happily ever after because we 3 are back home where we belong."

the realm of unwrought things

Of course the story of MIGHTY JOE YOUNG never happened. It was a technical marvel created by Willis O'Brien & a multitude of technicians. And many ideas were used or discarded as the story developed.

Some of the ideas written into the script but not included in the finished film were—

A prolog in which we saw the natives hunt down Joe's mother, kill her and capture the baby gorilla.

The song which was to be the highlight of the nightclub act was not to be "Beautiful Dreamer" but "Old Black Joe".

In the nightclub sequence (according to author Don Shay in his article Willis O'Brien, Creator of the Impossible), "Obie planned to have another ferocious gorilla escape from its attendants in the cellar and come up on stage where Jill Young is performing. Her screams were to have reached Joe, who was then to have broken out of his cage and engaged in a destructive battle with the other gorilla."

Obie designed the armatures for KING KONG and SON OF KONG but Marcel Delgado designed those for MIGHTY JOE YOUNG. Marcel built 6 armatures, 4 of which were 18" tall, while the other 2, for longer shots, were 10" & 5" in height. According to Mr. Shay: "While Kong's fur was made from rabbit pelts which impressed easily when handled, resulting in an undesired rippling effect in some scenes, for MIGHTY JOE YOUNG taxidermist George Lofgren used unborn lamb hide for Joe's fur. It resisted impression and, due to the minute size of the hairs, looked very realistic when enlarged on film. Joe's teeth were metal covered with enamel and his eyes were doll's eyes."

Marcel also fashioned miniature lions, humans & 4 horses (used in the African scenes when Joe was roped by the cowboys).

Because he was greatly overworked, Obie chose a young man named Ray Harryhausen to aide in the animation sequences. All readers of FM know where this big break lead the creator of such classics as JASON & THE ARGONAUTS and THE GOLDEN VOYAGE OF SINBAD!



Nice shot of Joe for your sornphook.



A tense moment as the flames threaten to set Fireman Joe afire.



Joe lies on the ground exhausted after his dangerous ordeal.



O'Bie animating doll as well as Joe.



10 of the World's Strongest Men relax on the set with cute little star Terry Moore. And the man with the hat? The maestro we all take our hats off to: Master Animator WILLIS O'BRIEN!



Joe at home in his native Africa with his 2 best friends.

shooting the chute

According to Mr. Shaw, one of the nightclub scenes in which Joe throws a lion had special difficulties. It "was filmed in miniature but to get the shot of the live lion hitting the floor & crashing thru the furniture, a chute was constructed on a rocker arm which was to project the lion out onto the sloped floor. When all was in readiness, the lion was placed in the chute but it refused to proceed past the device's center of gravity. A wild animal trainer crawled out to coax the beast along. Suddenly the rocker arm tipped and both the trainer & the lion spilled out of the chute, crashing thru the carefully-positioned breakaway furniture. It took hours of repairing the set before they could reshoot the scene."

After the release of MIGHTY JOE YOUNG, Merian C. Cooper & Sol Lesser announced they were preparing to film a sequel, JOE MEETS TARZAN, starring Lex Barker. But since JOE was a financial disaster, this intriguing idea was never realized.

We can only return to the Land of Imagination and speculate on what wondrous images the incredible combination of Tarzan of the Apes & Mighty Joe Young of Africa might have conjured up. . .



Joe in his old age when he was a temporary visitor at the original Ackermansson before his forced "immigration" to England, where he disappeared.

END

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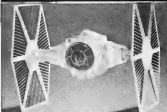
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STEVEN SPIELBERG

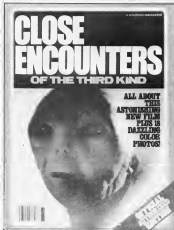
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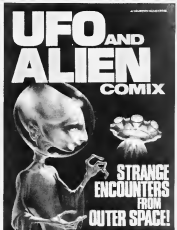
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GRAVEYARD EXAMINER

CREATURE
FEATURES



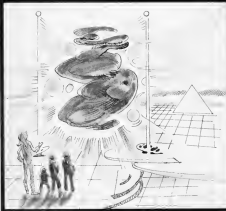
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FINAL

DEAD-LETTER EDITION

EDITOR, JEFF ROVIN

NEW CONTEST! NEW CONTEST!

WRITE A SHORT STORY BASED ON THIS DRAWING!



Let your imagination run wild! Each story must be no more than 350 words, but you may enter as often as you wish. Please state your age. Stories will be judged according to these age groupings: to 10 years of age, from 11 - 15, and from 16 up. The top three entries from each category will appear in the GRAVEYARD EXAMINER of FM #153, 154, and 155. Become a celebrity! Earn extra credit in English class! Have your story printed in a national magazine! Who knows? YOU may be the next Ray Bradbury!

Art by: LEO DUNN/DC

MONSTER FILE TCHERNOBOG

A Russian devil. This awesome demon is known as the Black God, and is regarded by the Slavs as the source of all bad luck and unhappiness. Tchernobog usually walks the earth on Walpurgis Night, when he summons the dead from their graves to do his bidding. In Walt Disney's *FANTASIA* (1940), these dark denizens were portrayed as a horned giant living on the peak of a great mountain. He called specters from beyond and made merry until sunrise. With the coming of dawn, he was forced to retreat within his great wings, becoming part of the mountain. The classic film sequence was inspired by Modest Mussorgsky's musical masterpiece "Night on Bald Mountain," composed in 1867 and originally entitled "St. John's Night on the Bare Mountain."



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Not recommended for children under 15.



BEFORE



IN PROGRESS

This is not a rubber mask but a professional make-up kit which utilizes the realistic Flex-Flesh. This package, created by Dick "The Exorcist" Smith, contains molds for five facial features, preparation tray, spoons and a hood of imitation ape fur! Also included are molds for scars and decaying flesh! GORILLA MAKE-UP #26022/\$15.95

MOVIE/T.V. HORROR MAKE-UP

with exclusive "FLEX-FLESH"



TRANSFORM YOURSELF INTO HUNDREDS OF HORRIBLE
CREATED BY DICK SMITH, THE FAMOUS MAKE-UP ARTIST FOR
THE EXORCIST, THE GODFATHER, AND MORE



BEFORE



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with exclusive "FLEX-FLESH"



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A FANTASY MONSTER OR A HORROR OF FEAR...
CREATED BY DICK SMITH, THE FAMOUS MAKE-UP ARTIST FOR THE
EXORCIST, THE GODFATHER, AND MORE



BEFORE



IN PROGRESS

Transform yourself into a famous movie or T.V. monster such as Mr. Hyde, Frankenstein's monster or the Hunchback of Notre Dame or devise your own thing! This kit is the creation of Dick Smith who did the make-up for The Exorcist. Includes molds, coloring, adhesive, teeth, hair, blood, an illustrated instruction manual and the amazingly realistic Flex-Flesh. All parts are safe. Order your kit today! MONSTER MAKE-UP #26008/\$15.95

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FANG MAIL

(Continued
from page 4)

LITTLE LINES

PAM "MONSTER" MOORE of Oak Ridge, Tenn., dipped her pen in red ink (we think) and wrote I was sorry to hear about the passing away of Ruth Rose. I'm sure she would be at rest if she knew what a beautiful & heart-warming tribute you gave her **GARTH BUTZ**, Visalia, Calif., is a satisfied Star Warrior who says: Your feature article in #148 on the **SITH LORD** menace who helped make **STAR WARS** great was the best article on SW that I have read so far. **HEATHER SULLIVAN** of Algona, Iowa, is lucky to have such parents. She reports: When I was just a small tot my mom & dad took me to see a great sci-fi flick, **BARBARELLA**. Ever since then I've always been a science fiction addict. **DOUGLAS C. PELTON** of Ontario, Canada, confesses: I can't stop smiling over my "Pelton with Praise" letter. Altho it was abridged for publication it sure long-tailed the core of my statement. The anonymous "COUNT" of Hicksville, N.Y., derives some satisfaction in hurling the Editor's feelings so we give him his say. You don't have just one evil person for your fans to boo down, you have another. I'm not the first and I won't be the last to dare to rise up against you. There is a time in a man's life when he plays a fool. You have been playing that role for 20 years. I am sure you will continue. **RICHARD JOHNSON**, Smyrna, Tenn., has kinder words for this 62-year-old fool. My only regret is that I have not saved all my issues from childhood. I also sincerely hope that Forrest Ackerman never grows up.

WANTED! More Readers Like



BRIAN LAWTON

WHALE OF A FAN

I'm 29 years old and a reader/fan of FM and horror/fantasy films for years. My mom raised me on my beloved horror movies. I'm also a **JAMES WHALE** fanatic. Oh, Karlott is my King, Colin Clive makes my heart work double-time, Christopher Lee & Jonathan Frid are the vampires I'd want to receive the vampire's kiss from and, of course, gentle Peter Cushing and never-forgotten Lugosi plus other favorites, talented ones I adore—BUT, **JAMES WHALE** IS IT! He's THE MAN! Loved the article done on him in #124. What do you know of a book, teller ONE MAN CRAZY: JAMES WHALE? I've heard it's by Tom Milne, an out-of-print book now.

ROSEMARY BONANNO
Montclair, Calif.



Never heard of it. Would like a copy myself. Any one have one?

A FUNNY THING...

I have some things to say to a few people. People like Mr. Bill Kelley (Fang Mail, FM #148) like the problem with you, Mr. Kelley, is that you, like many other people, cannot comprehend the idea behind **FAMOUS MONSTERS OF FILMLAND**. FM is sci-fi, fantasy & horror with a sense of humor. Other such magazines report on movies, etc., but that's ALL! FM is a humorous magazine, making these reports ENJOYABLE! So if you don't like FM the way it is, Mr. Kelley, turn to some other magazine. I, along with many other fans, do not want to see FM turn into some kind of boring 75 page newsletter!

DAVID WALLER
Orlando, Fla.

139 REEL FINE

#139, Excellent! Has to be one of the best issues I've ever read. "Werewolves Strike Again" made for great reading, lots of interesting facts. "Invaders from Outer Space", I'm a freak for old sci-fi, horror. And all those movies, even tho I've probably seen them already, it really kept me hypnotized. Good to see the return of Prof. Gruebeard! "The Tribe" was in my opinion the weakest story in all of the issue. Too bad to see Allison Hayes go. By the way, did you catch that interview with Christopher Lee on Merv Griffin, and how he's going to change his image a little? I guess he's doing what he thinks is best!

DAVID LEZAMA
Brooklyn, NY

WANTED! More Readers Like



STEVE KING

ATYPICAL REACTION

In FM #143, after reading that damnable, corrupting satanic story, I have to blow off some steam. I almost got sick to my stomach after reading it. I have been reading SF literature for at least 5 years and am currently 16-1/2. I don't want you to think that I am some juvenile crackpot or that I am retarded. I have been an honor student from grades one to present's 10th grade. I have enjoyed all the rare stuffs FM has used in its magazine. It was of the female gender and felt as strongly as I do toward good & evil, I bet I would have cried uncontrollably. I am not a religious fanatic altho I can clearly distinguish between good & evil, tho I don't know if Michael Aquino can. Even tho that story was well-written with some very nice scientific touches (electrogron, Hub system of planets and the concept of the Sith planet) I was abhorred to the point of depression after reading it. As you know, I am a fan of the "good" heroes of **STAR WARS** (Luke, Ben, Leia) and defend but respect the lowly Darth Vader. The story left a lasting bad taste in my mouth. Any amateur writer who turns clearly-defined evil characters into good, and supremely good characters into monstrous evil beings, must need the services of a priest or a good psychiatrist. Laugh all you want but I am serious. If FM publishes any more stories or articles with false values, I hope they give a warning that the following material is a complete distortion of the truth.

A HORRIFIED READER
Union Level, Va.

FOREVER!

I hope that you will have the You Aged for it section in every issue like you used to, as I enjoyed it very much. Also I would like to see the future Films section more often.

FM is the best Horror magazine in the world. I know this because every day I see other Horror magazines being discontinued. I could list quite a few. While this is going on, **FAMOUS MONSTERS** lives on & on.

DAVID HUTCHINSON
Austin, Tex.

BRIEF BITS

JOHN J. LONGMUIR, "Permanent" grave in Trenton, N.J., climbs out of his coffin long enough to tell us: Being an avid (and sometimes rabid) admirer of the bizarre & wonderful world of horror, terror & the soup-or-natural, my recent meal of FM #148 left me hungry—once again! **JOE HAMMILL**, army-based in Ga., opines: "Those Horror Helpers" was by far the best article in #148. However there were too many faces missing. Anthony Zerbe, Rondo Hatton, Mike Mazurki, Richard Kiel & Victor Buono—all these are veterans of horror films. As such, they should get just recognition. (They will. Watch for more "Horror Helper" articles.) **MICHAEL WILLS** would like to see more Japanese material. **GARDIE GOLDSMITH**, Amherst, New Hamp, sounds like a damp scamp with this story: My 6th grade science teacher was ... Pamela CUSHING Miley! She's (as you might have guessed) Peter Cushing's cousin! She said that the one time he went to see Niagara Falls it was under repair so the water was off! **IRA STARR BITNER** 2d of Peoria, Ill. assures Doubting Toms & Tomsonas: FM couldn't warp your mind. The world of fantasy, combined with the greatest magazine of them all, FM, could only improve your mind and open it to the world of fun horror!

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